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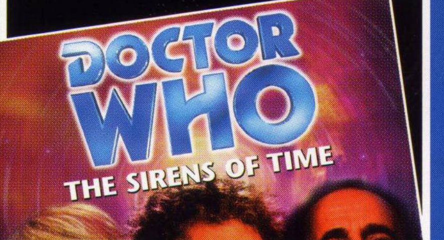
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DWM 282

'Ankle-deep in desiccated corpses!'

FEATURES

8 COVER STORY

Terror from beyond the tomb!

What is it with the Fourth Doctor, storm-lashed castles, hooded villains and graveyards? **DWM** investigates the enduring and undiminished appeal of the Hinchcliffe/Holmes years – and wonders if there's less to them than meets the eye . . .

26 Lawrence Miles

The effortlessly controversial author of BBC Books' new two-volume *Interference* on his vision of the Eighth Doctor – and the bleak future which awaits him . . .

44 Tony Selby

Shyster Sabolom Glitz was one of the shadiest characters the Doctors ever met. "You didn't know which way he was going to twist and turn!" says the man who brought him to life . . .

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50 **It's the end, but . . .**

Gallifrey Guardian

Who theme night planned

Word has reached **DWM** that an evening of programming devoted to *Doctor Who* is tentatively planned for broadcast on BBC2 later in the year.

Details are still sketchy as we go to press, but the special schedule is likely to offer a range of repeated episodes and specially recorded documentary and entertainment material.

More news as we get it . . .

You heard it here first . . .

Nostradamus' Prince of Terror from the East had utterly failed to descend from the skies by the time **DWM** went to press – but we have been delighted to observe three seperate developments in the news this month, all pre-empted by TV's *Doctor Who*, a far more reliable source of spooky predictions . . .

Firstly, vast electronics panglomerate Sony released AIBO, the world's first mass-produced robot dog. Retailing at $2,000 a time, AIBO ['Artificial Intelligence BOt', an acronym intentionally similar to 'aibou', Japanese for pal] can speak, bark and play with a ball and comes complete with motion sensors, an infra-red detector and an antenna where its tail should be. The lack of a snout-laser and a prissy, supercilious attitude does, however, remain a serious oversight.

Secondly, Pertwee-loving Prime Minister Blair has announced that Britain will be funding to the tune of £25 million a space probe named *Beagle 2*, which – sporting a Union Jack on its side – will search for signs of life on Mars when launched in May 2003. Those who managed to obtain scarce copies of the final Virgin *New Adventure The Dying Days* will doubtless be amused by such a turn of events . . .

And finally, bearded BBC Director-General-Elect Greg Dyke is, according to *The Observer*, hoping to use a proposed top-up digital licence fee to fund a new, family-oriented digital channel in the place of BBC Choice. The channel, oddly enough, is to be named BBC3. Alistair Fergus, where are you?

Mortal Kombat director joins BBC Films' Hollywood venture

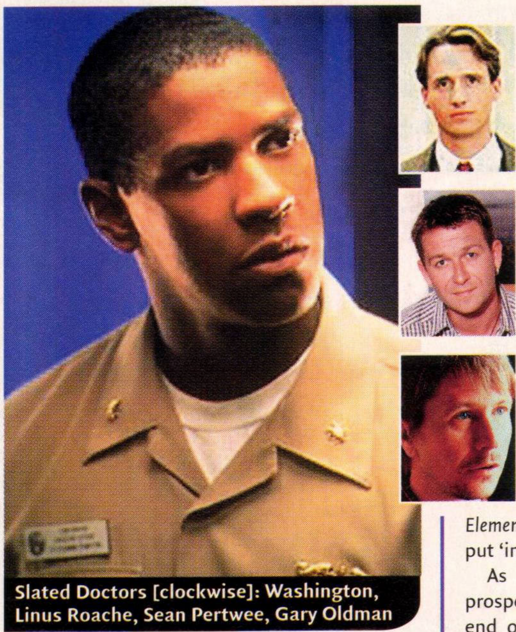
Denzel Washington to play big screen Doctor?

Dramatic developments over the past few weeks have made it clear that a major *Doctor Who* motion picture is actively being developed by BBC Films in association with independent partners.

News of the project first leaked out during a 1998 Cannes Film Festival press conference [see **DWM**s 266-7], but the story was subsequently downplayed by a BBC spokesman as "a gleam in the eye". Earlier this year, however, British-born Hollywood director Paul Anderson revealed in *Total Film* that he was involved with the prospective movie – an assertion that has since been backed up in trade journals including *The Hollywood Reporter*.

Anderson's credits to date include the science fiction/fantasy-inflected *Mortal Kombat* (based on the 'beat-'em-up' computer game), *Event Horizon* (a 'haunted spaceship' horror film) and last year's *Soldier* (not to be confused with Roland Emmerich's *Universal Soldier*). It appears that *Doctor Who* will now be a three-way production between BBC Films, Hal Films (a UK-based offshoot of US distributor Miramax) and Impact Films, a joint venture between Anderson and producing partner Jeremy Bolt.

BBC representatives remain tight-lipped about the project, simply because the film has not yet been 'green-lighted'; it remains one of tens of pictures on BBC Films' development slate. Nonetheless, a screenplay is thought to have been in existence since at least the latter half of 1998, apparently predating Anderson's involvement. Sources suggest that two named actors were pencilled-in for this script: 45 year-old American Oscar nominee Denzel Washington (*Cry Freedom*, *Malcolm X*, *Philadelphia* etc) and 35 year-old British lead Linus Roache (TV series *Seaforth*, plus theatrical releases *Priest* and *The Wings of a Dove*).



Slated Doctors [clockwise]: Washington, Linus Roache, Sean Pertwee, Gary Oldman

However, any suggestion as to possible Doctors is vastly premature on the grounds that this screenplay is almost certain to have been prepared prior to Anderson/Impact Films becoming linked to the project. Reports that the Doctor *will* be played by an actor of African-American descent are therefore misleading – but they do suggest that the leading role is considered open to all actors, regardless of their nationality or ethnic origin. It seems inevitable that Anderson's established connection to one particular 'Britpack' actor will give rise to further speculation: 34 year-old Sean Pertwee, son of Third Doctor Jon, featured in Anderson's films *Shopping*, *Event Horizon* and *Soldier*. Gary Oldman, 41 year-old British star of *Bram Stoker's Dracula*, *The Fifth Element* and *Lost in Space*, has also been put 'in the frame' recently.

As has been proven repeatedly, the prospect of new *Doctor Who* excites no end of rumour-mongering, gossip and wanton bull. To date, news of the film has been classified 'above top secret' in BBC circles; it is clear that there will be no definitive statement forthcoming until the necessary deals are complete. **DWM** will, of course, continue to monitor this story.

More Eighth Doctor print adventures confirmed

New consultant for BBC Books

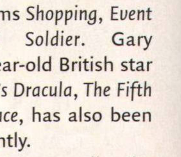
Following Stephen Cole's departure from BBC Worldwide this October, BBC Books' *Doctor Who* range will have a new consulting editor – Justin Richards, author of several *Who* novels for both Virgin Publishing and the BBC, most recently *Demontage*.

Having already assumed responsibility for the 'Past Doctors' novels, Justin will now oversee the Eighth Doctor range too, advising commissioning editor Ben Dunn on future novels and carrying out initial editing on new titles. "I'm very excited about it all," he told **DWM**. "This is a great time for *Doctor Who*, with the books going from strength to strength, mainly thanks to Steve's tremendous work over the past few years."

Recent commissions for the Eighth Doctor range include a space opera titled *The Fall of Yquatine* by *Dominion* author Nick Walters in March 2000, plus the following month's *Coldheart*, by *The Janus Conjunction* writer Trevor Baxendale. Pencilled in as July 2000's Past Doctors book is *Prime Time*, a satirical Seventh Doctor and Ace adventure by Mike Tucker, who'll be writing solo for the first time – and model-maker Mike will once again be building the book's monstrous cover star!

Win some Huguenots!

The BBC Radio Collection released the audio version of 'lost' Hartnell four-parter *The Massacre of St Bartholomew's Eve* earlier this month – and we've got ten double cassette packs to give away in this issue's competition!



Central to the story is the Abbot of Amboise, the First Doctor's spitting image – and to win, we'd like you to name just one of the several stories which feature identical doubles of the Doctor . . .

Answers on a postcard or stuck-down envelope marked AT DAWN TOMORROW THIS CITY WILL WEEP TEARS OF BLOOD to the editorial address by 19 October. And don't forget to doodle Dodo on Wimbledon Common, too. Or just *a* dodo on Wimbledon Common. Or both.

Eighties Doctor and companion team Peter Davison and Sarah Sutton (Nyssa) were reunited by Big Finish this month for their upcoming audio drama *Land of the Dead.* *Photo: John Moore*

Outside the Spaceship

What Doctor Who's movers and shakers are up to . . .

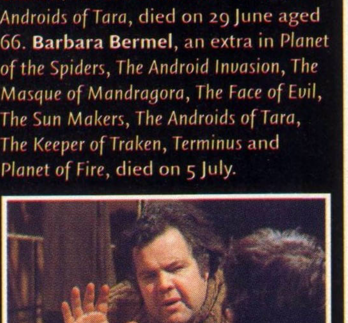
Compiled by Dominic May

Television **Tom Baker** has provided commentary for three episodes of Transworld International's *Inventions*. In *Nature Boy* [see **DWM** 280], part of BBC2's autumn season, **Paul McGann** plays the estranged father of a 16 year-old boy who is seeking him out; he also narrates an edition of *Animal People*, currently airing on BBC1. The **Verity Lambert**-produced third series of *Jonathan Creek* forms part of BBC1's autumn line-up; a preview episode is being shown at the National Film Theatre on 24 September, at which she is expected to attend. Two days later, the NFT also hosts *EastEnders: Behind the Screen*, at which executive producer **Matthew Robinson** will be accompanied by writers, a storyliner and two cast members. **Philip Hinchcliffe**, head of drama at Scottish Television Enterprises, will shortly gear up production of John Wyndham monster thrillers *The Kraken Wakes* and *Web*. **Anthony Read** is one of the writers of Channel 5's twice-weekly post-apocalyptic serial *The Tribe*. **Antony Root** is now working from Granada Entertainment's Los Angeles office under the title of Senior Vice-President GEU; he was behind the octuple-Emmy Award-nominated TV movie *Dash and Lilly*. **Glen McCoy** has been writing for *EastEnders* again.

Film **Tom Baker** plays elderly elf Hallvarth in *Dungeons and Dragons*, based on the role-playing game, which has been shooting in Prague. **Douglas Adams** moved his family to Santa Barbara in August to work on the script for the forthcoming Disney-produced movie version of *The Hitch-Hiker's Guide to the Galaxy*; his other current project is *H2G2.com*, an attempt to create a revolutionary free-flowing computer guide.

Stage **Peter Davison**, who left the role of *Chicago*'s Amos Hart on 2 August, has been replaced by none other than *Survival*'s **Norman Pace**. **Kate O'Mara** is touring in the musical revue *Noel and Gertie*.

Obituaries **Edwina Craze** (née Verner), a production assistant on various stories from *The Tenth Planet* to *Terror of the Zygons* – later to become a respected producer of shows including *EastEnders*, *Casualty* and *This Life* – died recently, aged 60. **Declan Mulholland** [below], who played Clark in *The Sea Devils* and Till in *The Androids of Tara*, died on 29 June aged 66. **Barbara Bermel**, an extra in *Planet of the Spiders*, *The Android Invasion*, *The Masque of Mandragora*, *The Face of Evil*, *The Sun Makers*, *The Androids of Tara*, *The Keeper of Traken*, *Terminus* and *Planet of Fire*, died on 5 July.



Two Dalek serials bounce The Beginning

A video Revelation for autumn

Controversial BBC Video boxed set *The Beginning* – planned for release in the run-up to Christmas – has been put on temporary hold. Its replacement will be a tin containing Pertwee six-parter *Planet of the Daleks* and Colin Baker thriller *Revelation of the Daleks* – the last two complete Dalek stories not to have seen release.

A small but vociferous group of fans had objected to the release of *The Beginning*, which will comprise 11 previously-issued (albeit long-since-deleted) Hartnell episodes, plus the hitherto-unreleased two-part *Inside the Spaceship*, all in digitally remastered form. However, the reason for *The Beginning*'s postponement is simply that long-standing clearance problems with the much-requested *Revelation of the Daleks* have been suddenly resolved, giving BBC Video "the opportunity to bring to the Christmas market a more attractive package" akin to 1993's hugely successful Daleks tin (the fifth biggest-selling *Doctor Who* release to date, with well over 40,000 units purchased).

The new set pairs *Revelation* with 1973's *Planet of the Daleks*, the third episode of which will be in black-and-white, the only format in which the instalment survives ('colourisation' in the manner of other Pertwee releases, such as *Doctor Who and the Silurians*, having proved impossible in this instance). The remainder will be seen in colour, as intended.

Quite aside from a long-term problem regarding writer Eric Saward's contribution, copyright clearance of *Revelation* has proved doubly difficult given that it features a number of pop music tracks as an integral part of the story. The Tranquil Repose's funerary complex DJ will be heard playing all but one of the tracks heard on *Revelation*'s original 1985 transmission – *Fire* by The Jimi Hendrix Experience, which has fallen victim to a small edit (the only alternative, it seems, was not to release the story at all).

The Beginning is now expected to occupy a slot in BBC Video's 2000 schedule, during a less competitive retail season. For this reason, next year's *Doctor Who* schedule is highly likely to change; see future **DWM**s for more information.

Collector's Heaven

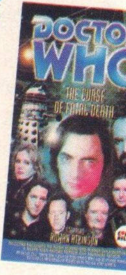
September
Mon 6 **Video Doctor Who: The Curse of Fatal Death** [Ninth, Tenth, 11th, 12th, 13th Doctors & Emma] [contains 'making of' plus other spoofs] *BBC Video/Comic Relief* £12.99 **Novel Doctor Who: The Blue Angel** by Paul Magrs & Jeremy Hoad [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: City at World's End** by Christopher Bulis [First Doctor, Susan, Ian & Barbara] *BBC Books* £5.99

October **Mon 4** **Audio drama Doctor Who: Phantasmagoria** by Mark Gatiss [Fifth Doctor & Turlough] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: The Taking of Planet 5** by Simon Bucher-Jones & Mark Clapham [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: Divided Loyalties** by Gary Russell [Fifth Doctor, Adric, Nyssa, Tegan & the Toymaker] *BBC Books* £5.99

November **Mon 1** **Video boxed set Doctor Who: Planet of the Daleks/ Revelation of the Daleks** [Third Doctor & Jo/Sixth Doctor & Peri] *BBC Video* £tba **Audio drama Doctor Who: Whispers of Death** by Justin Richards [Sixth Doctor & Peri] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: Frontier Worlds** by Peter Anghelides [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: Corpse Marker** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £5.99

January 2000 **Mon 3** **Video Doctor Who: The Greatest Show in the Galaxy** [Seventh Doctor & Ace] *BBC Video* £12.99 **Audio drama Doctor Who: Land of the Dead** by Stephen Cole [Fifth Doctor & Nyssa] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: Parallel 59** by Natalie Dallaire & Stephen Cole [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: The Last of the Gadarene** by Mark Gatiss [Third Doctor, Jo & UNIT] *BBC Books* £5.99

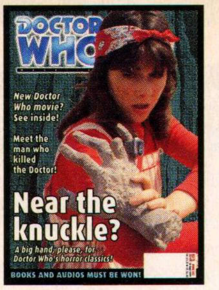
February **Mon 7** **Novel Doctor Who: The Shadows of Avalon** by Paul Cornell [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: The Tomb of Valdamar** by Simon Messingham [Fourth Doctor, K9 & Romana I] *BBC Books* £5.99 **Anthology Doctor Who: Short Trips and Side Steps** edited by Stephen Cole & Jacqueline Rayner [various Doctors] *BBC Books* £tba



March **Mon 6** **Video Doctor Who: The Invasion of Time** [Fourth Doctor, Leela & K9] *BBC Video* double pack £16.99 **Novel Doctor Who: The Fall of Yquatine** by Nick Walters [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: Campaign** by Jim Mortimore [First Doctor, Susan, Ian & Barbara] *BBC Books* £5.99

DOCTOR WHO
THE TAKING OF PLANET 5

April **Mon 3** **Novel Doctor Who: Coldheart** by Trevor Baxendale [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: Verdigris** by Paul Magrs [Third Doctor, Jo & Iris Wildthyme] *BBC Books* £5.99


DOCTOR WHO
New Doctor Who movie? See inside!
Meet the man who killed the Doctor!
Near the knuckle?
A big hand, please, for Doctor Who's horror classics!
BOOKS AND AUDIOS MUST BE WON!

I would imagine that every single reader of this magazine has, at some time or another, found themselves ridiculed for their affection for *Doctor Who*. For my generation, this began in childhood with the playground battle-cry of "*Star Wars* is better than *Doctor Who*!" – which invariably led to the traditional "No it isn't!"/"Yes it is!"/"No it isn't!" schoolboy debate, the intellectual rigour of which would soon be lost to a scuffling scrap, a broken Tuskan Raider doll, a torn *Cave Monsters* novelisation and slapped legs all round. The usual response from 'outsiders' in later life is less violent, but if you have ever found yourself saying to a stranger at a party, "But *Doctor Who*'s strength lay in its scripts, which were actually very sophisticated. No, really!" – then you will be very familiar with the sound of someone choking on a bite-size sausage roll.

Let's face it: there's nothing sexy about being a Doctor Who fan

One fan friend of mine once told me how, when reading one of the old-style Virgin *New Adventures* on a train, he had developed a special way of holding the book so that the *Doctor Who* logos on both the front and back would be obscured by his hands. This instinctive action wouldn't seem nearly so shameful if he didn't write for the range himself. While this sense of embarassment may be grounded in schoolyard trauma, it is made all the more keen by one's discovery, later in life, of how there is absolutely nothing sexy about being a *Doctor Who* fan. Nobody ever got a snog by demonstrating their understanding of religious metaphor in *Kinda*.

Every now and again, however, life seems to throw us a small piece of ammunition to employ in this battle with the 'not-we' – something to help validate our obsession. Indeed, some may quote this month's launch of a University course on *Doctor Who* – at Moorhead State University, Minnesota, USA – as vindication of the time they spend studying the series. The appreciation and understanding of *Doctor Who*, you may now choose to claim, is an *academic discipline*. But I really wouldn't bother if I were you – after all, you can study Klingon at college in America.

Looking over the syllabus for this course, I'm left pondering the educational value of such course modules as "Colin Baker – biography" and the viewing of 10 minutes of *Dr Who and the Daleks*. But I'm sure the participants will have fun – they're even blessed with "a visit from John Levene and his props and costumes" one week, the lucky devils – and there'll be lots of uplifting, beard-stroking conversation about the "cultural value and social impact" of *Doctor Who*.

But nothing can prove that *Doctor Who* – like any 'art' – has an *absolute* value. It can only have a value to *you*. So next time your fanhood is mocked or challenged, you don't need to quote Uni courses or 'Auntie' awards to justify your enthusiasm – just smile knowingly to yourself and smugly remember all the fun you've had.

Gary

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MANE ATTRACTION

I applaud the members of the BBC's Restoration Team for all of the hard work that has gone into the restoration of *The Lion*. The early years of *Doctor Who* are often criminally overlooked by fans, who regard the episodes as plodding and dull. I think I've read about as much about William Hartnell's temperament and monsters who crashed into the scenery as I have about the characterisation, themes and plots in the stories themselves!

This is a great pity, as many of these early episodes are superb. I am glad to say that *The Lion* has not disappointed me – the dialogue is wonderful and the plot not only exciting, but intelligent too. The regulars are all on good form, and I particularly enjoyed the scenes in the marketplace where the Doctor and Vicki 'procure' clothes, plus the scenes with Barbara and El Akir. William Russell's links are also very well handled indeed . . .

I hope that this release, together with the *Massacre* audio and the excellent photographs from *The Crusade* in **DWM** 280, will introduce more fans to the early episodes and allow us all to appreciate them for what they are – the roots of 'our' programme!

David McCallum
via e-mail

On viewing the *Crusade* telesnaps, New Zealander **Jon Preddle** [via e-mail] noticed that: "if you compare the third picture in the seventh column of *The Knight of Jaffa* to the illustration on page 76 of David Whitaker's novelisation of the story, it is very clear that artist Henry Fox had access to the snaps. Although the other drawings match the images in the snaps or the publicity photos to some degree, no others are as near-identical as this one. I wonder therefore if it is possible that the book publishers might have some lost telesnaps lying around in their archives?" Meanwhile, one **Dave Owen** of Edinburgh (Dave *who*? Hey-ho, that's publishing) was moved to enquire: "Was Luigi Ferrigo, Genoese merchant appearing in *The Knight of Jaffa*, possibly an ancestor of portly Cheddar comedian Richard Herring? I think we should be told!"

No, he wasn't. Next!

BY ANY OTHER NAME

Unsurprisingly, **DWM** 280's *Blimey, that's a bit like Doctor Who, that is* – in which we looked for individual instalments of other cult programmes which bore similarities to particular *Doctor Who* narratives – excited a lot of comment. "What a Tom Baker's Doctor of an article: Bohemian, condescending and pompous," wrote **Mike Adshead** [via e-mail]. "I loved it. Of course no one mentions the little flaw in the argument – that you can find parallels in lots of things if you look hard enough." And plenty of you did . . .

I was surprised that you didn't feature the *Star Trek: The Next Generation* episodes *The Best of Both Worlds*, which are surely the closest the *Trek* universe ever came to producing *Who*. Apart from featuring the emotionless Borg (a cross-pollination between the Daleks and the Cybermen, and surely the only *Trek* aliens who could seamlessly have appeared in *Doctor Who*) this two-parter features a great cliffhanger in the best *Who* tradition . . . Add to this the Borg's purpose to "assimilate" all lifeforms and technology, and their trademark warning "resistance is futile", and you almost certainly have *Who* by any other name.

Anthony Nokling
via e-mail

Other ST:TNG suggestions came from **PL Quinn** of Birmingham, who nominated *The Last Outpost* as a crib from *Death to the Daleks* ("The power drain, lost ancient civilisation and Daleks/Ferengi struggling to become the dominant force seem remarkably similar") plus *Descent* 1 and 2 as comparable to *The Evil of the Daleks* ("Borg civil war, or three metal killers given The Human Factor?"). More . . .

Exxilon – a *Last Outpost*, we're told

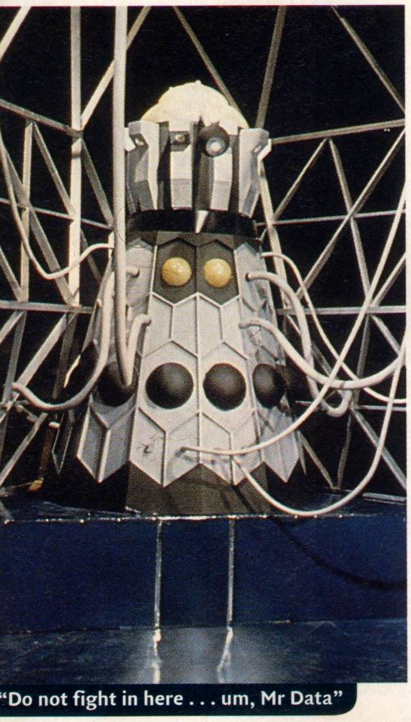
On the subject of comparing *Doctor Who* to *The Prisoner*, it's interesting to note that in the recent release of *The Space Museum*, the Doctor is told that his mind can be read by his interrogators, so that resistance is useless (!). However, the Doctor does resist and ridicules his captors by forming an image of a penny-farthing bicycle in his mind. The penny-farthing, of course, was a symbol that Patrick McGoohan used for the Village a couple of years later, in similar interrogation scenes . . .

Kevin Mahoney
via e-mail

The similarities between *Doctor Who* and *The Tomorrow People* run deeper than Gareth Roberts hints at. One was a low-budget teatime show with crap monsters, dodgy effects and plot holes Vanessa Feltz could walk through, and the other was on ITV. But it doesn't end there . . . [*proceeds to reel off a long, long,* **long** *list of* Doctor Who *actors and production people who worked on* The Tomorrow People*, too. Finally . . .*]

Compare the opening scene of *Pyramids of Mars* with the opening scene of *The Revenge of Jedikiah*. Even down to the wobbly scenery and crap Egyptian extras, the two scenes are fully interchangeable. Even the dialogue is similar! With its pseudo-Time Lords (The Galactic Federation), time travel plots, crazy monsters and token humans like Professor Corston and Chris replacing the Brigadier and UNIT, *The Tomorrow People* even managed to find time to take an occasional swipe at *Doctor Who*. Just look at Episode One of *The Doomsday Men*: rescuing a stranded astronaut from deep space, the Tomorrow People are warned to watch out for floating debris, since "America, Russia and Great Britain have been sending rubbish up here for years." To which TP leader John replies, "Better look out for an old Police Box then!"

Mark Dando
via e-mail



"Do not fight in here . . . um, Mr Data"

[*Blimey, that's a bit like Doctor Who, that is*] misses the point entirely. Isn't the truth that *Doctor Who* fans either watch all other genre shows or none, while fans of the other series mentioned certainly know about *Doctor Who*, but they find it dated, cheap-looking, lacking in women's interest, terminally silly and, frankly, kids' stuff? If someone like [*Star Trek* creator] Gene Roddenbery ever saw *Doctor Who*, which is pretty unlikely, he took it for a last hurrah of the sort of 1930s *Flash Gordon* stuff he was trying to get SF away from with his own 'adult' show (they even take the mickey out of this in the *ST: Voyager* 'Captain Proton' episode) . . .

Doctor Who is babyish to 'Babylonians', etc. Show them *Frontier in Space* and you will only confirm their view that 'their' show did everything better and that there is no comparison, really: one ex-*Doctor Who* fan told me he'd got into *Babylon 5* because of *Doctor Who*, because it was *Doctor Who* "done properly". It was he who told me that the Vorlons are a total copy of the Time Lords, even down to their eternal and ancient war against anti-life, like the Fendahl and the Great Vampire (and the Technomage Galen in the new *Babylon 5* spin-off series *Crusade* is particularly Doctor-y) – but it only made him realise that this was how *Doctor Who* should have been done all along, and he now finds *The Deadly Assassin* and *The Five Doctors* as painful to watch as old family videos!

Daniele N Marco
Palmers Green, London

SHE'S GONE!

What? No more Jackie Jenkins? Have you lost your minds? Her column was without question the best-written and funniest thing in your magazine. Go get her back. Offer her anything she wants. Just because she's moved doesn't mean her column can't continue. Hasn't she heard of mail service?

Michael Chevy Castranova
via e-mail

What a cliffhanger – and an end of season one, too! I could not believe it when I read: "That was the last in the current series of *The Life & Times of Jackie Jenkins*." When will she return? How long must we wait until the next thrilling (well, amusing) instalment? What are the chances of compilation repeats in order to fill the long summer months? And when she returns, will it be in a reduced episode count?

Seriously, Jackie's column has been consistently entertaining over the last couple of years and she will be sorely missed . . . I love to read about *Doctor Who* facts and figures, analysing stories and their themes and learning the background details to the stories' production, but I accept the fact that such a level of fanatic interest has its funny side. Jackie Jenkins not only realises that, but she celebrates it quite unashamedly. I look forward to her return.

Peter Frankum
via e-mail

DROP THE DEAD DALEK

DWM 279's *We're gonna be bigger than Star Wars!* – our analysis of what Doctor Who in the 21st century might be like – continues to make waves . . .

With reference to your correspondents Philip Craggs and Steve Wilson [*Timelines*, **DWM** 280], perhaps they could tell us all where *Doctor Who*'s "past history and glories" are reflected in *The Talons of Weng-Chiang*, *The Robots of Death*, *The Caves of Androzani* and *City of Death*, classic adventures lauded by fandom and all of which appeared in **DWM**'s all-time Top Ten last year. I can't find a single continuity reference anywhere in these narratives, yet they were very popular with the general public – that most important of audiences.

I know who I'd rather see *Doctor Who* being made for, and it isn't the vocal minority demanding that the Doctor spout pages of back-story just so as they can feel cosy in the knowledge that the new producers really *do* know what *Doctor Who* is. Makes you wonder how Verity Lambert and David Whitaker ever coped back in 1963, without all that complex back-story to bore their audiences with!

I hope *Doctor Who* does return in the future, but without a mile-long wish list imposed upon it by the fans, who will watch it regardless of whether it is any good or not. Continuity of character is far more important than continuity of plot. How about *Doctor Who* developing the sort of continuity that everyone can enjoy, not just those who happened to be watching 20 years ago?

David Lavelle
via e-mail

I have to take issue with Steve Wilson's comments about children's television. It is quite clear that he does not watch it himself, or he would see that it is the only place where British science fiction is still going strong. *The Demon Headmaster*, shown on Children's BBC, is one of the strongest, most intelligent and well-plotted stories on TV recently. In the form of long-running serials to make up a season, it bears an uncanny resemblance to *Doctor Who* (especially the UNIT stories). The Demon Headmaster of the title is a villain to equal the Master (Terrance Hardiman was born to play the Time Lord villain!); the plot extends very well over many episodes (possibly as a result of being an adaptation of a novel – but a children's novel none the less); the effects are at least as good as the later *Doctor Who* seasons; it presents sometimes complex ideas simply (with 'real' science at least as real as that in *Doctor Who*!). This is not "boring", "patronising" or "immature", and nor is it an isolated case.

Oliver Thornton
via e-mail

Advance warning to readers: **DWM** will be returning to this '*Doctor Who* is really for children' theme in the next few months . . .

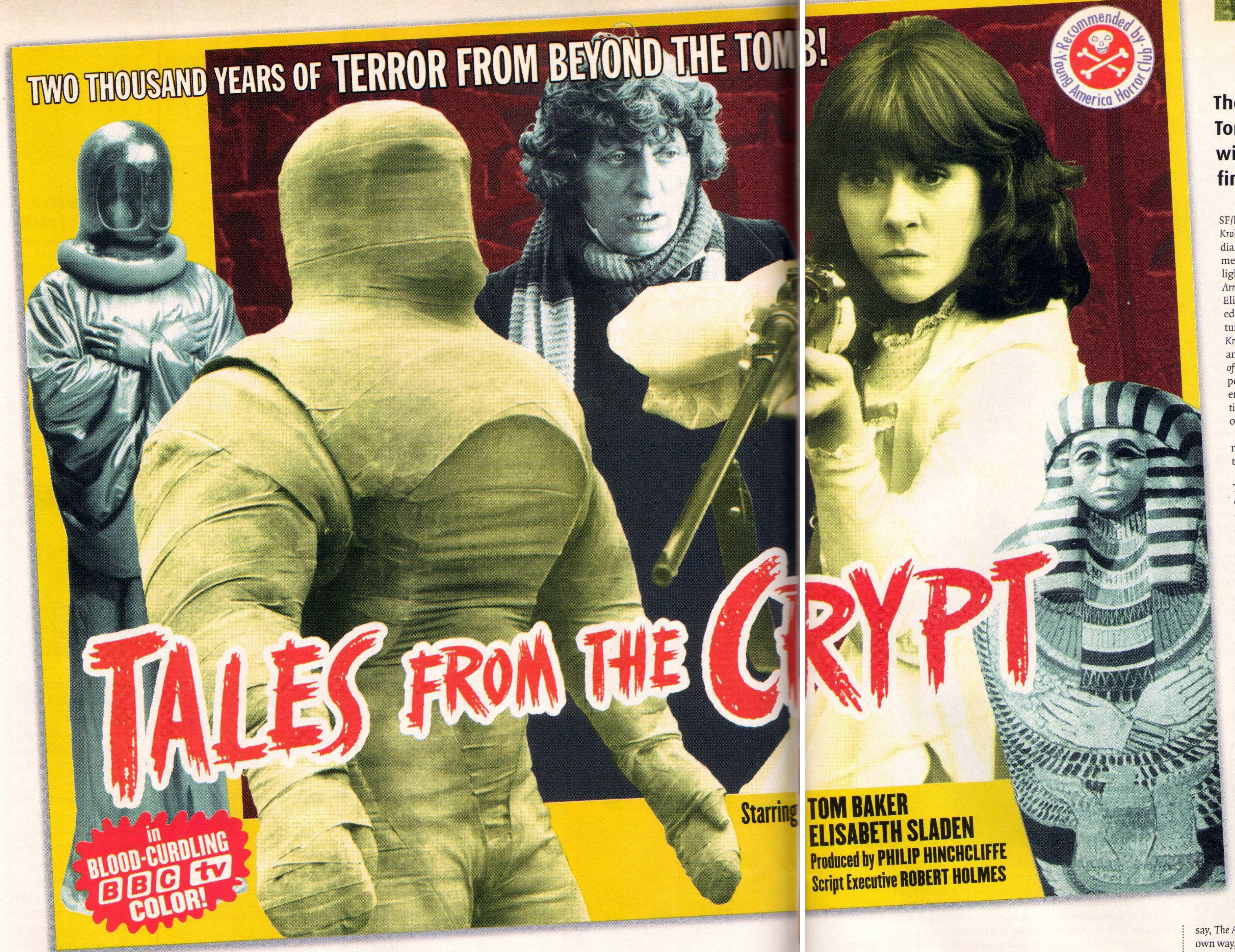
THE FUTURE'S ORANGE

Simon Exton of Belfast was amused by **DWM** 280's *Gallifrey Guardian* report regarding a hip-hop type named dälek [sic]. He writes: "I thought you'd like to hear about Leisure Hive, a band from London who took the name from the *Doctor Who* story, because 'it sounded good and didn't have any connotations to it'; also, because they liked the 'cool orange insects [sic]'" . . .

STONE ME!

Geoff Keegan of Capel Curig, Gwynedd got a shock upon reading *When the Wind Changed*, a recent biography of Homburg-headed dead comedian Tony Hancock (ask your Dad). Noting that Dalek creator Terry Nation wrote for Hancock in the early 1960s, he tells us the book alleges, apparently, that: "one drinks-fuelled evening, the two of them chewed over ideas for a sci-fi flick featuring the Earth dominated by tyrannical tin-pot aliens. Hancock envisaged said aliens as inverted cones covered in ping-pong balls, with a sink plunger sticking out of their heads. On seeing the first Dalek episode the following year, he pointed at the TV screen and shouted, 'That bloody Nation – he's stolen my robots!'"

TALES FROM THE CRYPT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The grisly horror stories of the early Tom Baker era remain firm favourites with fandom – but why? Alan Barnes finds something nasty in the vault . . .

Television production is not a career which respects artistry. The language of film-style auteurship fails utterly to describe serial drama – product churned out of the studio floor week-in, week-out. Producers and script editors are not craftsmen in the traditional sense; they're foremen, watching over a factory line. But if Philip Hinchcliffe and Robert Holmes, the producer and script editor responsible for the first three years of the Fourth Doctor's adventures, cannot fairly be described as artists, then we're left with a vexed question: why are the 16 stories credited to this pairing unfailingly nominated among the very best in *Doctor Who*'s history?

It's not simply that the stories reached a level of excellence which, according to last year's definitive **DWM** Awards survey of fan opinion, puts a quarter of the total in the Top Ten of the Doctor's 159 televised adventures; no, it's that over half are in the top quarter, that only three fall below the top half, that only one scrapes into the bottom third [broadly similar results can be seen in other polls, such as that on the Global Episode Opinion Survey website: *www.swd.net.au/geos*]. Attaining greatness is one thing; maintaining it is quite another. So what's their secret? Returning to the analogy of the conveyor-belt and the factory floor, could it be that the Hinchcliffe/Holmes stories are so highly regarded not for their sublime qualities, but for a rather more mundane reason – that, between them, their producer and script editor refined and perfected a particular blend of ingredients? That they stumbled upon the secret formula of making great *Doctor Who*?

Constancy and consistency are prerequisites of such a magic mix. So what's commonly found in all these stories? Tom Baker, yes – but he's found in good form in plenty of others which languish in the lower reaches of the chart: *The Creature From the Pit*, for example. Violent scenes inspiring parental or pressure-group concern, partly – but whither *Mission to the Unknown*, at 118, or *Attack of the Cybermen*, at 92? Retro SF/horror movie pastiches, mostly – so how come *The Power of Kroll*, *The Invisible Enemy* and *Planet of Giants* aren't trading deathless dialogue with *The Seeds of Doom* and *Pyramids of Mars* in the members-only enclosure reserved for Bona Fide Classics? Moody lighting and a grim tone, yes – so whatever happened to *The Armageddon Factor*, at 111, or *Vengeance on Varos*, at 72? Companions Elisabeth Sladen and Louise Jameson both clock up acknowledged stinkers elsewhere (*The Monster of Peladon* and *Underworld* in turn), as does writer/rewriter Holmes (*The Space Pirates*, *Kroll*, *The Krotons*), as do directors such as Paddy Russell, Michael E Briant and David Maloney (*Invasion of the Dinosaurs*, *Colony in Space*, *Planet of the Daleks*). It doesn't work with negative attributes, either: poorly-realised sea monsters and overbright lighting are apparently forgiven in *Terror of the Zygons* and *The Robots of Death* respectively, but neither are excused in *Warriors of the Deep*. Surely not all of the above can be single exceptions which prove the rule?

Clearly, the answer is 'no'. We're looking for an altogether more subtle combination of base elements – and, as ever, everything starts with the story.

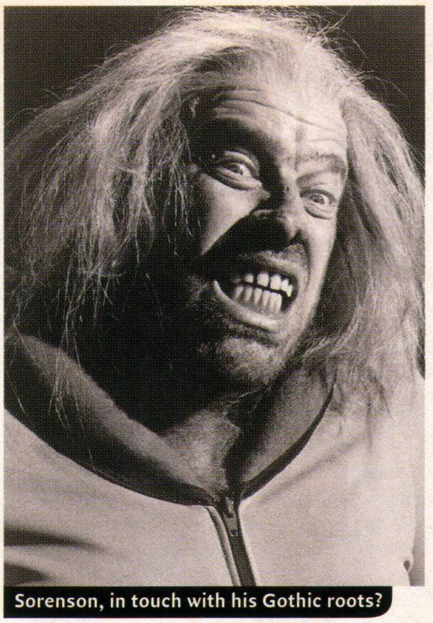
Fan lore dictates that the stories between *The Ark in Space* and *The Talons of Weng-Chiang* constitute 'Gothic horror'. How come? Yes, *The Brain of Morbius* is rooted in *Frankenstein*, commonly labelled a Gothic text – but what else? *The Deadly Assassin* was inspired by the *The Manchurian Candidate*, a 1960s political thriller; *The Robots of Death* by the murder mysteries of Agatha Christie; *The Seeds of Doom* and *The Android Invasion* by cheesy 1950s sci-fi movies; and *The Ark in Space* by the Old Testament. None of these will be indexed under 'Gothic' in any library or reading list you care to name. Nor will any of the constituent parts in the serials whose origins are more opaque: the essential story of *Pyramids of Mars* bears no resemblance to any one source, and certainly not to the Universal Studios/Hammer Films mummy movies, most of which concern a revived centuries-old killer hunting down the latter-day reincarnation of a Nile queen. The Hinchcliffe/Holmes stories are not parodies or pastiches of anything in particular (no, not even *The Brain of Morbius*); they swipe visual motifs, settings and backdrops from elsewhere, sure, but not narrative content in the way that, say, *The Androids of Tara* borrows from *The Prisoner of Zenda* (which, in its own way, contains more traditionally Gothic elements than *Frankenstein*. As we shall see . . .).

B-movie rip-offs aside, just what is 'the genuine Gothic' – and where is it found in Seasons 12 to 14?

So it's extremely revealing when Hinchcliffe himself claims in the pages of **DWM** that: "I had a passion for the Gothic – the genuine Gothic. Bob Holmes . . . had a natural predisposition for the Gothic anyway." In that case, what constitutes "the genuine Gothic" – and where is it found in Hinchcliffe and Holmes' *Doctor Who*? (Note: English Lit graduates, scholars and emeritus professors will doubtless be appalled by the necessary brevity of the following summary. Sorry. Don't write in.)

As a literary term, Gothic derives from the Goths, Germanic marauders whose incursions into southern Europe in the third to the fifth centuries AD played a significant part in the collapse of the Roman

Photos: BBC Video [14]



Sorenson, in touch with his Gothic roots?

Empire. By the mid-1700s, 'Gothic' had come to describe the antithesis of the 'Classical' civilisations of Rome and Greece – barbarous, Medieval, uncultured – and the point had been further reinforced when used in the context of the Renaissance, to describe the anti-rational forces lined up against the new Age of Reason. Which is precisely why the possessed Brotherhood of Demnos attempts to snuff out an assembly of Leonardo da Vinci and his free-thinking fellows in *The Masque of Mandragora* . . .

We're getting ahead of ourselves, however. It's hugely significant that the mostly Catholic counter-attack upon the reforms of the Renaissance adds a further dynamic, in that the zealots of the Inquisition soon became identified as one with the Goths, hence the hordes of wicked monks and priests common to the earliest phase of Gothic fiction proper – in novels such as 19 year-old Matthew Lewis' *The Monk* (1796), an 18th century *Hannibal* chronicling the depraved exploits of the rapist/murderer Abbot Ambrosio (by the way, without wanting to muddy the water still further, let's just point out that 'Gothic fiction' does not actually imply 'fiction of the Goths', rather 'anti-Gothic polemic'). We can therefore see that Hieronymous and his frat pack are figures lifted directly from "the genuine Gothic", specific to both time and place. It's no coincidence that the Master in *The Deadly Assassin*, devoted to reviving a much-revered power from Gallifrey's very own Dark Ages, sports a black, monk-like cowl; similarly, that the only Kastrians seen at the beginning of *The Hand of Fear* are dressed in off-white habits. Even Taren Capel, the demented despot behind *The Robots of Death*, has more than a touch of the Inquisition about his white hood.

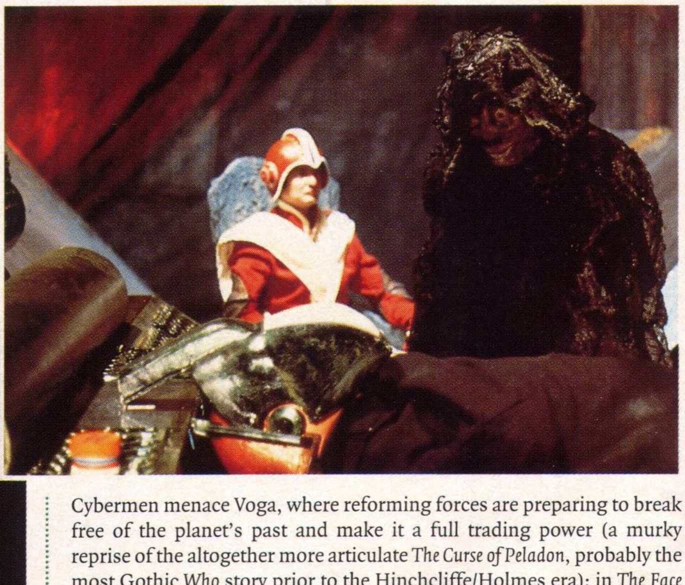
But Gothic villains have most often been represented as tyrannical aristocrats, from the prince Manfred in Horace Walpole's *The Castle of Otranto* (1796; usually credited as the first Gothic novel proper) to Bram Stoker's Count Dracula. The villains in Seasons 12 through 14 follow a similar model: Zygon warlord Broton chooses to go under the alias of protectionist laird the Duke of Forgill, for example. This shift occurs by the time of the late Victorian era, when the essential tension underpinning the Gothic narrative is simply Old World versus New Age – where, for example, Van Helsing's methods against the ancient Count include modern recording apparatus.

And this is crucial; strip away the trappings of Gothic – castles, dungeons, graveyards, heirs and heiresses, wicked uncles and the like – and if that fundamental opposition is not somehow illustrated, and the 'rightness' of New Age values unproven, then we do not have a Gothic text. Few ghost stories are Gothic, since 'proving' the existence of an anti-rational spectre is an avowedly Old World sentiment. Such preoccupations go hand-in-hand with the basic ethos which underlines *Doctor Who*, where the heroic Doctor always expounds the truth of scientific reason ("No, not magic, Jo – science. The ancient science of the Dæmons," or however the quote goes). It's especially true in the stories under discussion here: the sleepers in *The Ark in Space* are Classical Greek forward-thinkers under attack from a barbarous and ancient horde of Wirrn, for example. (As an aside, there's a delicious 'rightness' about the character of Leela becoming the Doctor's companion; the Goth savage being progressively educated in New Age thinking being a subtext which perfectly counterpoints this key narrative concern.)

Why is the late Victorian/early Edwardian era such a favoured setting for pseudo-historical *Doctor Who*, from *The Evil of the Daleks* to *Pyramids of Mars*, *The Talons of Weng-Chiang*, *Horror of Fang Rock* and *Ghost Light*? Simple: because that is the most recent era which a 20th century viewer perceives as Old World – or rather, the point at which 'their' Old World becomes 'our' New Age of electricity, Darwinism and mass communication (three innovations specifically invoked in various of these). Almost all of the Hinchcliffe/Holmes stories are set upon such an axis, where an (often apparently dormant) Old World force arises to threaten a (perhaps still-nascent) New Age. *Ark*, *Pyramids*, *Masque* and *Talons* we've discussed: in *The Sontaran Experiment*, Styre uses distinctly medieval torture methods on the Galsec astronauts who wish to recolonise Earth; in *Revenge of the Cybermen*, the long-forgotten Cybermen menace Voga, where reforming forces are preparing to break free of the planet's past and make it a full trading power (a murky reprise of the altogether more articulate *The Curse of Peladon*, probably the most Gothic *Who* story prior to the Hinchcliffe/Holmes era); in *The Face of Evil*, it's necessary for the barbaric Sevateem to conjoin with the Classical Tesh in order for the New Age to arise.

Planet of Evil and *Genesis of the Daleks* are cleverer: *Planet* implies that the Morestrans' distinctly Old World, Goth-like plundering of Zeta Minor is an historical blind alley, and concludes with the Doctor suggesting that the New Age lies instead in "deriving energy from the kinetic force of planetary movement"; *Genesis*, meanwhile, posits the Doctor as an agent of the Old World of Gallifrey, seeking to undermine the New Age on Skaro, whose civil war will be brought to an end with the creation of the Daleks. Here the Time Lords fail, as Gothic's perversely anti-Gothic creed demands all Old World agencies must do; the Doctor, however, triumphs by surmising that for the entire universe to enter its New Age, the Daleks must be allowed to run rampant – only through which "some great good" can prevail. (The only Hinchcliffe/Holmes story which doesn't more-or-less articulate a conflict where 'their' ancient force is

Wicked monks, priests and Inquisitors are common to both Gothic fiction and mid-1970s Doctor Who



Monk-y business: Demnos devotee Hieronymous in *The Masque of Mandragora*; above right, the Master in *The Deadly Assassin* ranged against 'our' future is *The Android Invasion*. Which is probably why it sticks out of Season 13 like a sore and throbbing thumb.)

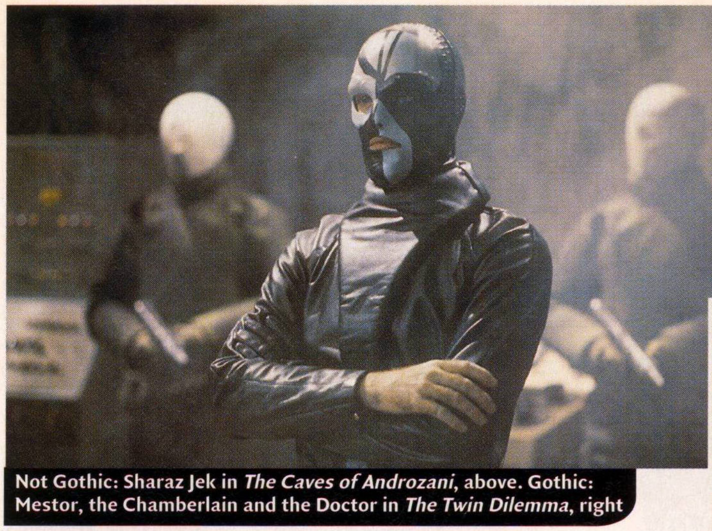
Gothic's foremost icon is the old dark house, an ancient edifice redolent of decay; more than merely a sinister site for the drama, in many ways the house – or palace, or temple, or Panopticon – *is* the drama. Gothic narratives are obsessed with inheritance, succession and the threat of dynastic extinction (key plot elements in *Ark*, *Genesis*, *Revenge*, *Brain*, *Masque*, *Hand* and *The Deadly Assassin*); the 'house' is often the last material remnant of the Old World, its restoration the priority of the villain. Our deepest fears are set at its darkest levels, in its vaults and crypts and dungeons and cellars; our heroes will descend into its darkest recesses to face the primal terrors which consume the villain, and which they must master for the New Age to triumph. Again, Manfred's pursuit of the innocent Isabella through the corridors of *The Castle of Otranto* provides the model, but it's the virtuous Sarah Jane who is our main concern, persistently being sent into the dark heart of each story's 'house'. In *The Ark in Space*, we witness her journey through the Nerva Beacon's ventilation system to the source of the Wirrn infestation; she journeys into the underground of Forgill Castle (a former monastery, incidentally) in *Terror of the Zygons*; tiptoes into the cellar of Solon's pile to discover the disembodied *Brain of Morbius*; is guided into the core of the Nunton nuclear reactor by *The Hand of Fear*. And so on. There's something almost ritualistic about these scenes, so often do they re-occur – the reason being that the house in Gothic *Doctor Who* is almost a character in its own right. Often, like so many Hinchcliffe/Holmes supporting players, it is physically possessed (the Krynoid's overtaking of Harrison Chase's manor in *The Seeds of Doom* being the most obvious example), or it might perform a particular role (it isn't a devotee/misguided scientist who reconstitutes Eldrad, it's the Nunton reactor itself), or it might have a secret identity (like the Tower in *State of Decay* being, in fact, a spaceship, in a story first commissioned by . . . Robert Holmes). *The Castle of Otranto* concludes with the titular estate spontaneously crumbling into ruin; similarly, in Gothic *Who*, the house's destruction may coincide with or follow on from the villain's demise, like the Old Priory in *Pyramids of Mars* (another former monastery, incidentally).

Going underground: Plumbing the depths of Forgill Castle in *Terror of the Zygons*, above; beneath the Palace in *The Talons of Weng-Chiang*, left

Virtuous heroines are forever being sent underground to find the terrible secrets of the story's Old Dark House

Freudian analysis has it that the 'underground' of these houses represents the Unconscious; there's an underground everywhere in Hinchcliffe/Holmes, be it the clam-filled corridors beneath the Kaleds' bunker in *Genesis*, the caverns of Voga, the Zygon craft beneath the lochside Forgill Castle, the Black Pool in *Planet of Evil*, Sutekh's tomb, the Kraals' boltholes in *The Android Invasion*, the catacombs beneath the palace of San Martino in *Masque*, the lower levels of the Kastrian city, the vaults beneath the Panopticon, the sewers running below the Palace Theatre in *Talons* . . . There are so many direct examples that it's beyond silly, but, as we noted earlier, these are the darkest places where the essential dreads which underscore the Gothic story are to be found, 'essential dreads' nominated in so many of the stories' titles (otherwise fantastically inappropriate to the serials' actual content): Terror, Evil, Doom, Fear, Evil again, Death. Graveyards are everywhere, too: we're treated to visions of last resting-places early on in *Genesis*, *Revenge* (the

No-one expects the Spanish Inquisition! Taren Capel in *The Robots of Death*



Not Gothic: Sharaz Jek in *The Caves of Androzani*, above. Gothic: Mestor, the Chamberlain and the Doctor in *The Twin Dilemma*, right

The Caves of Androzani is a quantifiably less Gothic narrative than The Twin Dilemma, oddly enough

quarantined compartments of the Nerva Beacon), *Planet* (where the first shot is of a tombstone!), *Pyramids*, *Brain* (albeit of the spaceship variety) . . . By the time of *Hand*, the Doctor, Sarah and Eldrad are wandering about ankle-deep in desiccated corpses. The point? That, more often than not, the Old World force is disinterred from a place of death, being invariably a somehow reanimated corpse: Davros, Sutekh, Morbius, Eldrad, the Master and Magnus Greel all follow the pattern clearly.

Many other attributes of the traditional Gothic narrative echoed repeatedly in Seasons 12 to 14 – physical incarceration, curses, antiquated codes, apparently supernatural phenomena being identified as commonplace trickery – could be listed at great length. There's one other major trait, however, which is absent from all but one of the Hinchcliffe/Holmes stories – but not found anywhere else in *Doctor Who*: the cod manuscript. *The Castle of Otranto* bears a preface declaring it to be an old text unearthed "in the library of an ancient Catholic family in the North of England"; the novels of Ann Radcliffe (*The Mysteries of Udolpho*, etc) go further in framing their narratives as fragmentary discoveries, as if uncovered on flaking parchment in some dusty vault. *The Deadly Assassin* bears a similar preface ("Through the millennia, the Time Lords of Gallifrey led a life of peace and ordered calm . . ."), cementing this as perhaps the most Gothic of the Hinchcliffe/Holmes stories, every plot element present and correct in perfect order: succession, the House, the journey into the Underground/unconscious, figures of Death, a long-forgotten Old World artefact being spirited up from beneath the soil. It's almost unreal to note the name of the villain's main accomplice: 'Chancellor Goth'.

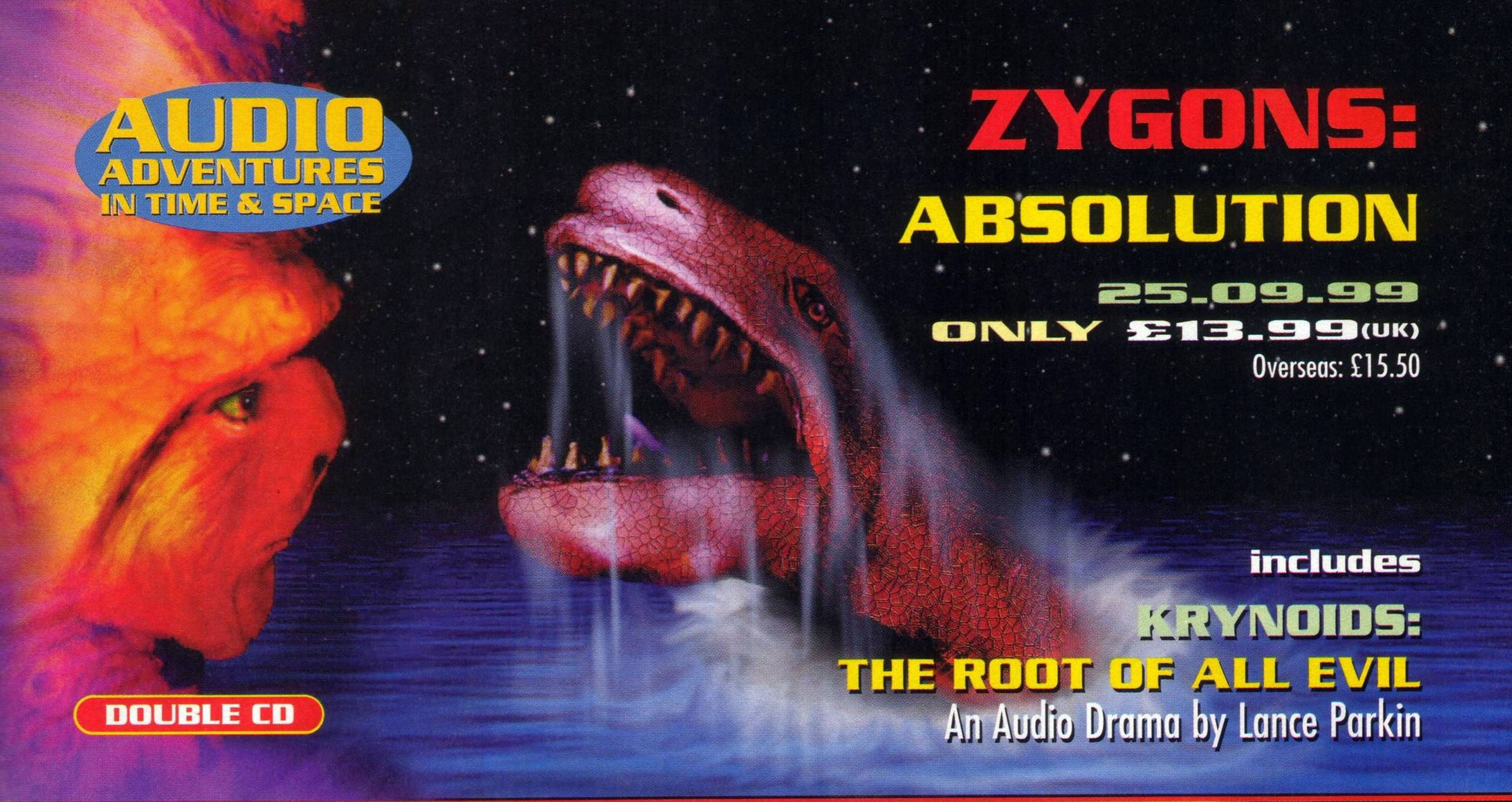
Sutekh: disinterred from the tomb in *Pyramids of Mars*

"For the Gothic effect to be attained," writes lit crit Chris Baldick in *The Oxford Book of Gothic Tales*, "a tale should combine a fearful sense of inheritance in time with a claustrophobic sense of enclosure in space, these two dimensions reinforcing one another to produce an impression of sickening descent into degradation." We've seen all these factors illustrated throughout Hinchcliffe/Holmes, *Doctor Who*'s time/space-hopping format being an ideal conduit through which the two dimensions may be conflated and juxtaposed. It'd be a misnomer to claim that Seasons 12 to 14 marked the first ever Gothic narratives in *Doctor Who*: *The Tomb of the Cybermen*, *The Dæmons* and *The Curse of Peladon* happily fit the bill, and it's not hard to perceive Gothic elements in, say, *The Abominable Snowmen* and *The Three Doctors* [which, if transmitted in its original draft form, would surely now reign uppermost in the pantheon: see *We can work it out*, **DWM** 274]. But it's clear that Hinchcliffe and Holmes were the first to identify – consciously, unconsciously, or making it up as they went along – that the Gothic story was, and remains, essentially suited to *Doctor Who*. That they threw in huge chunks of old movies too, is, frankly, a side issue; as is the inalienable fact that they couldn't construct a decent climax for toffee (Morbius . . . falls over. Eldrad . . . falls over. Prof Sorenson . . . is told he's a very naughty boy, and he really mustn't do it again).

Subsequent seasons saw a great many attempts to replicate the Gothic narrative style: *Horror of Fang Rock*, *Image of the Fendahl*, *The Stones of Blood*, *State of Decay*, *The Keeper of Traken*, *The Greatest Show in the Galaxy* and *Ghost Light* being a few obvious examples (despite superficial similarities, *The Caves of Androzani* and *Revelation of the Daleks* are revenge tragedies, an entirely different form. God alone knows what *The Curse of Fenric* is). It's also amusing to note the Gothic attributes present in less likely stories: the final two instalments of *The Twin Dilemma* have the lot (an ancient menace revived, journeys through catacombs, a rightful leader deposed, a decrepit palace), as do both *Timelash* and *Paradise Towers*. But a quick glance back at that **DWM** Awards ranking suggests that, in the latter three instances, the trick is not in putting the base elements together, but in turning them into gold.

So, Hinchcliffe and Holmes: artists?

No. *Alchemists.* DWM



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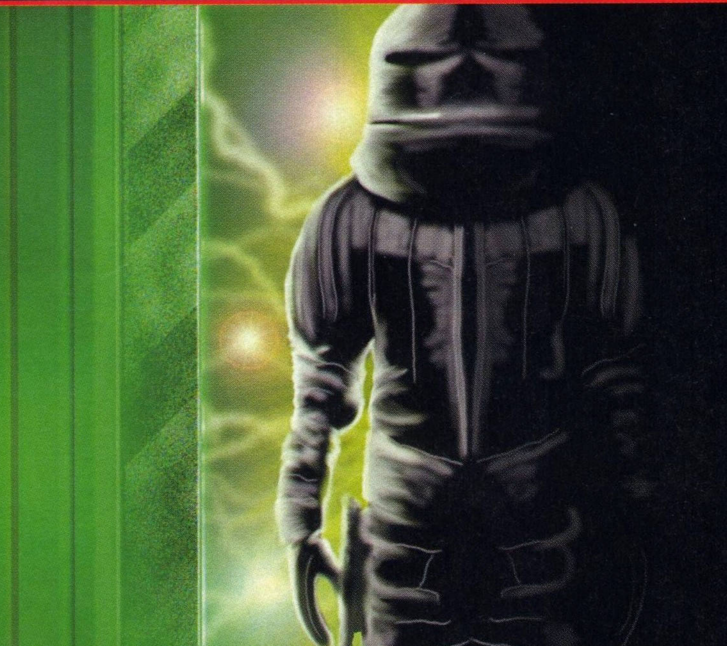

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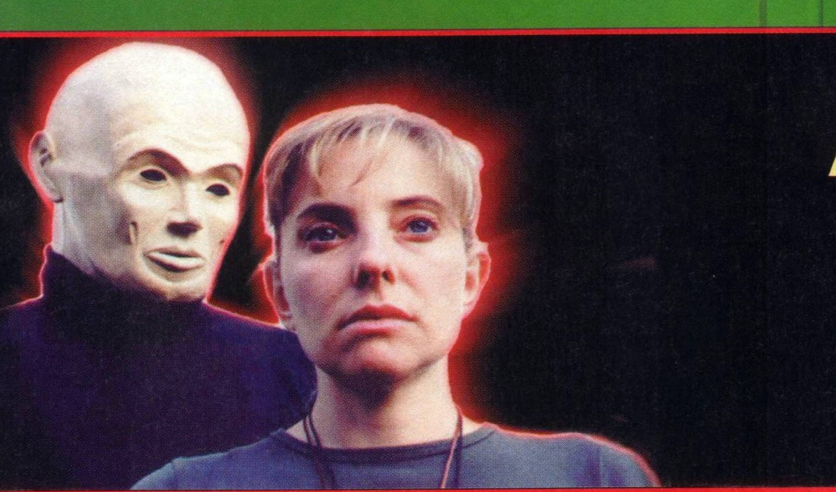

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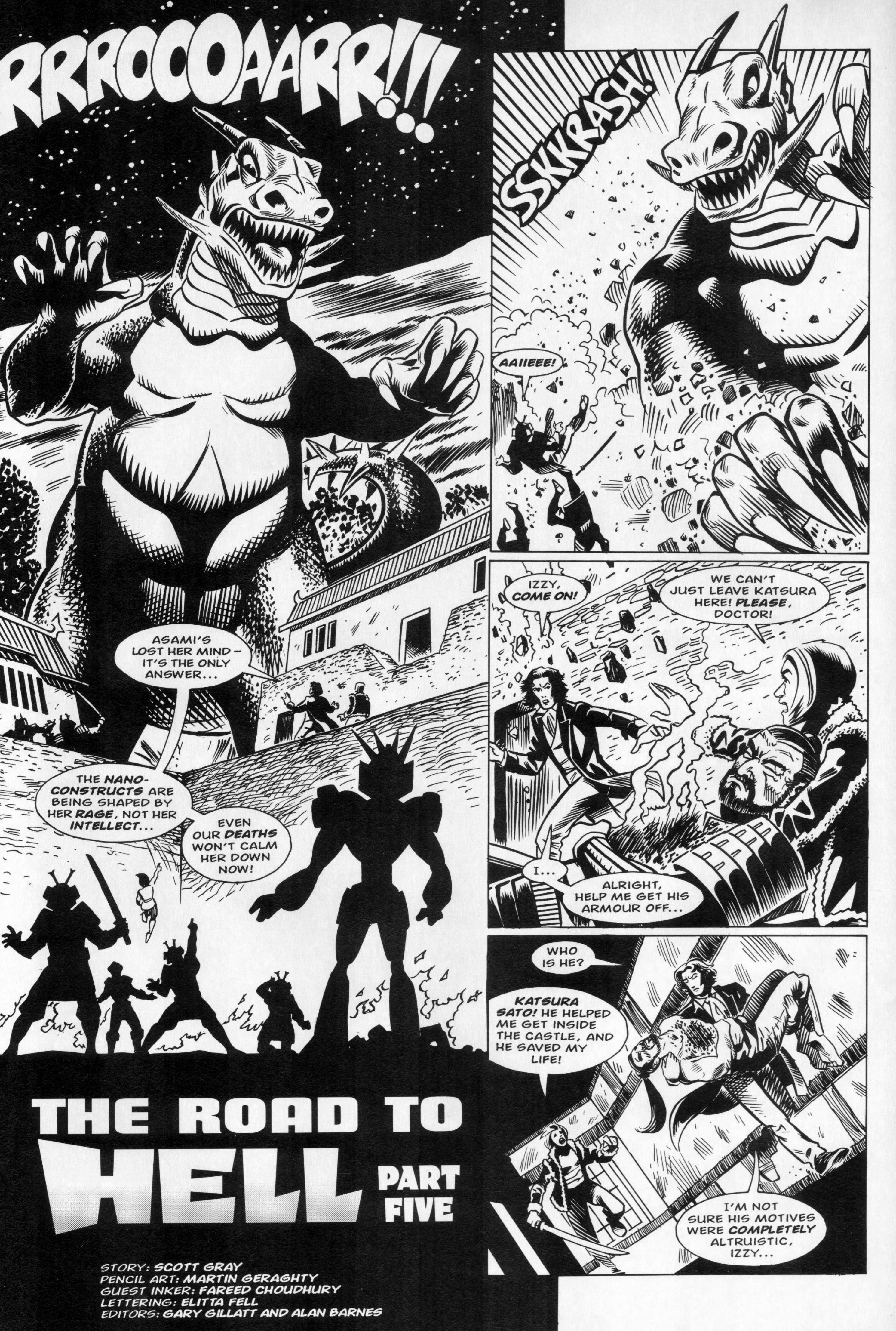
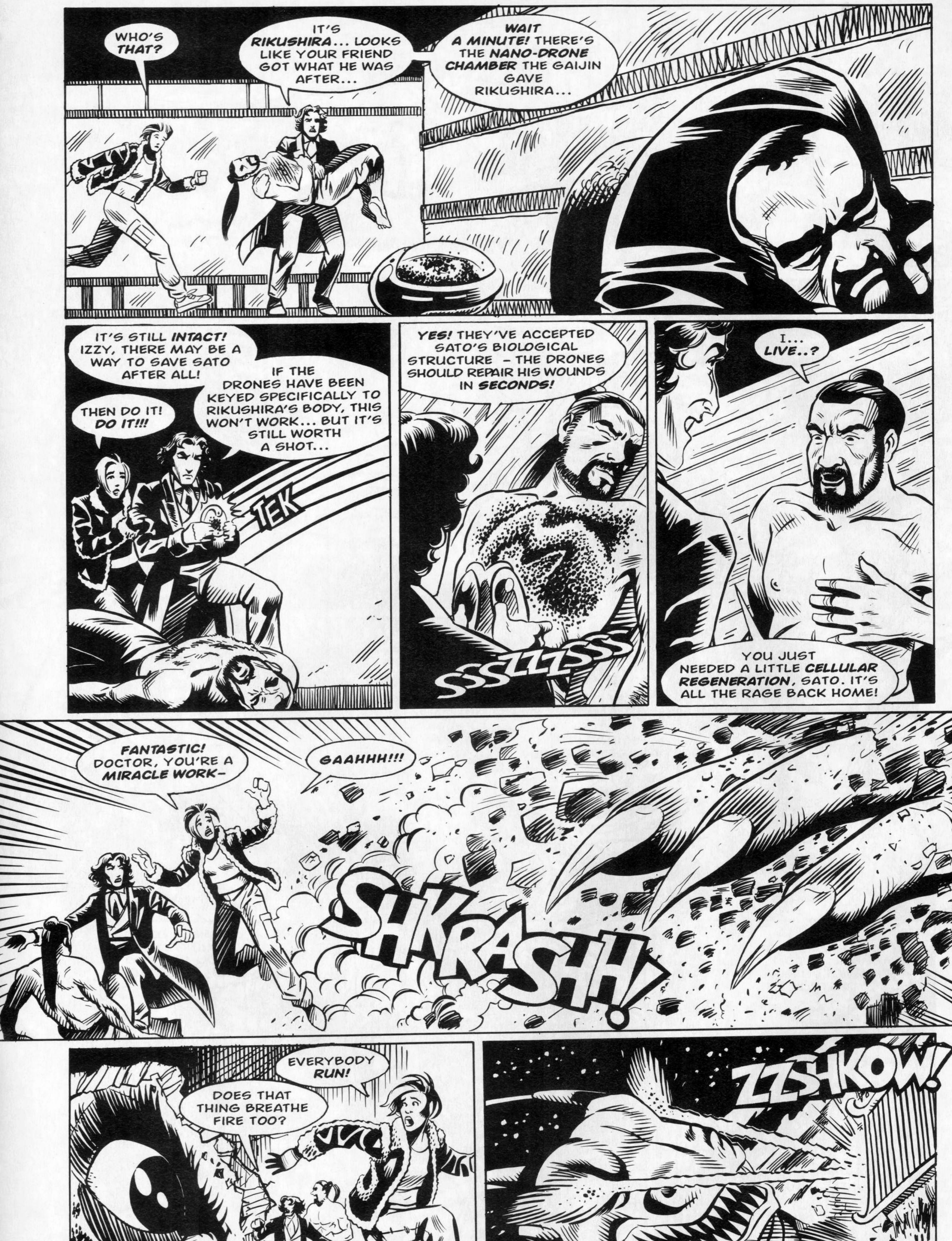
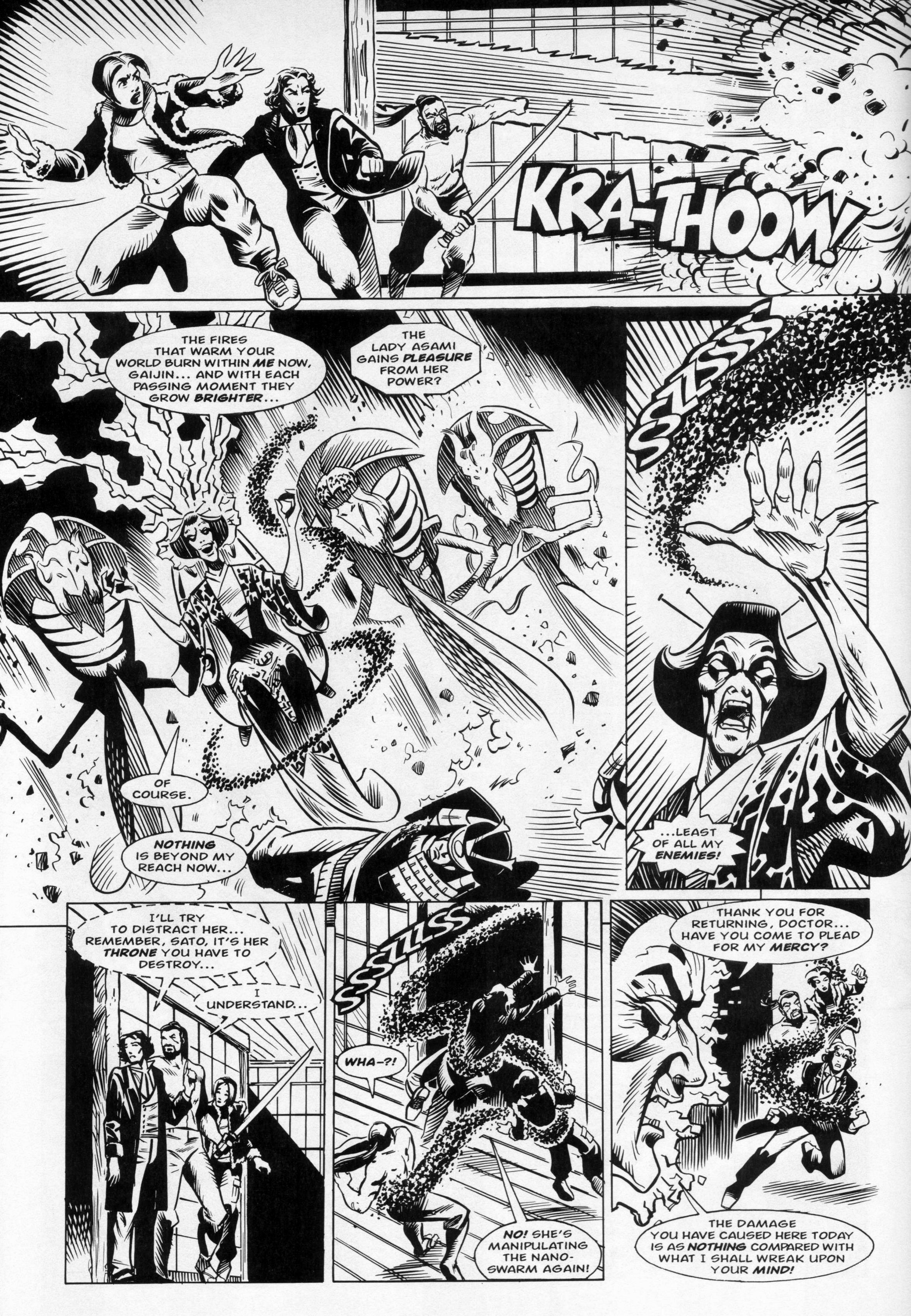
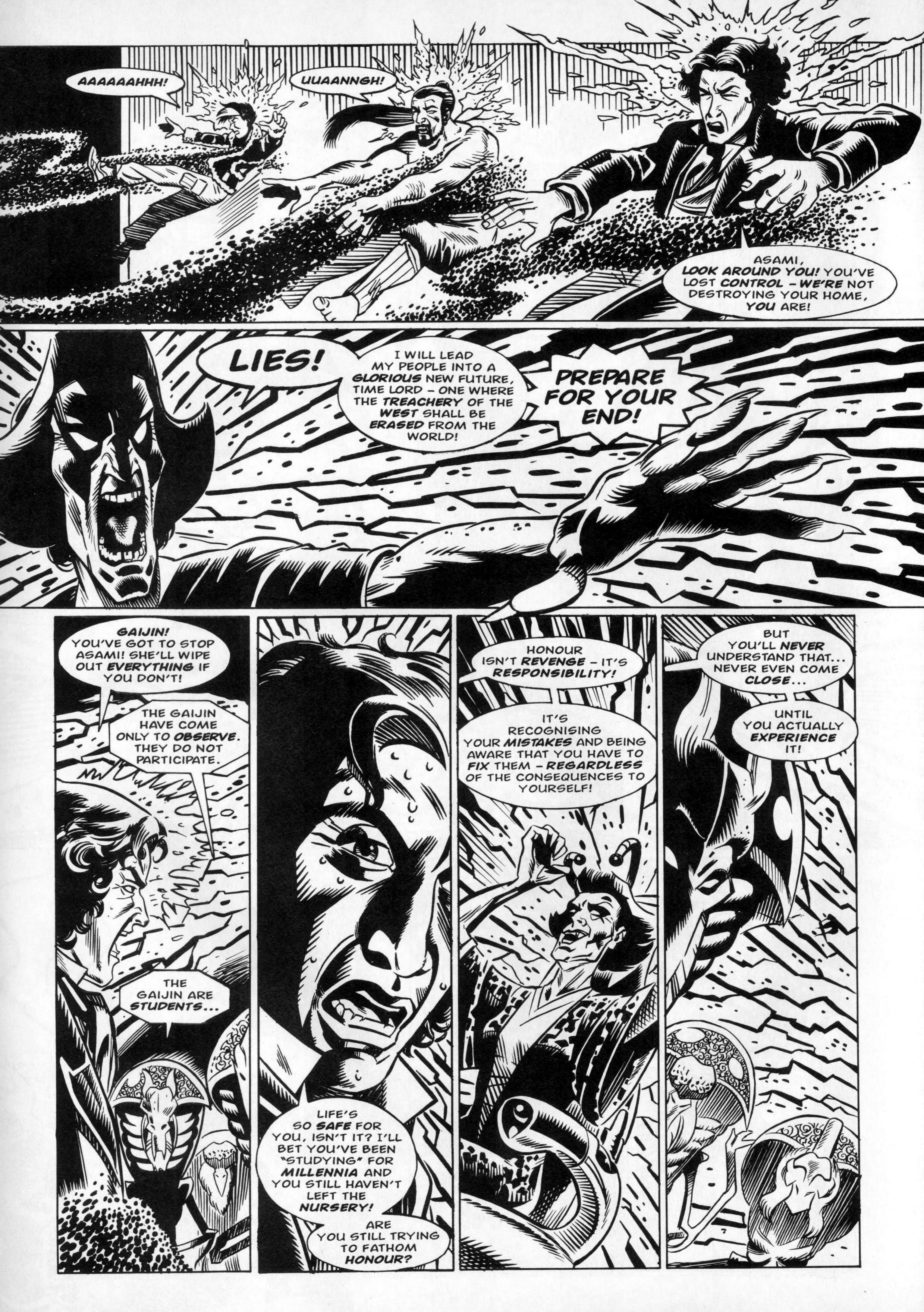

RRROOOAARR!!!
ASAMI'S LOST HER MIND – IT'S THE ONLY ANSWER...
THE *NANO-CONSTRUCTS* ARE BEING SHAPED BY HER *RAGE*, NOT HER *INTELLECT*...
EVEN OUR *DEATHS* WON'T CALM HER DOWN NOW!
SSKRASH!
AAIIEEE!
IZZY, *COME ON!*
WE CAN'T JUST LEAVE KATSURA HERE! *PLEASE*, DOCTOR!
I...
ALRIGHT, HELP ME GET HIS ARMOUR OFF...
WHO IS HE?
KATSURA SATO! HE HELPED ME GET INSIDE THE CASTLE, AND HE SAVED MY LIFE!
I'M NOT SURE HIS MOTIVES WERE *COMPLETELY* ALTRUISTIC, IZZY...

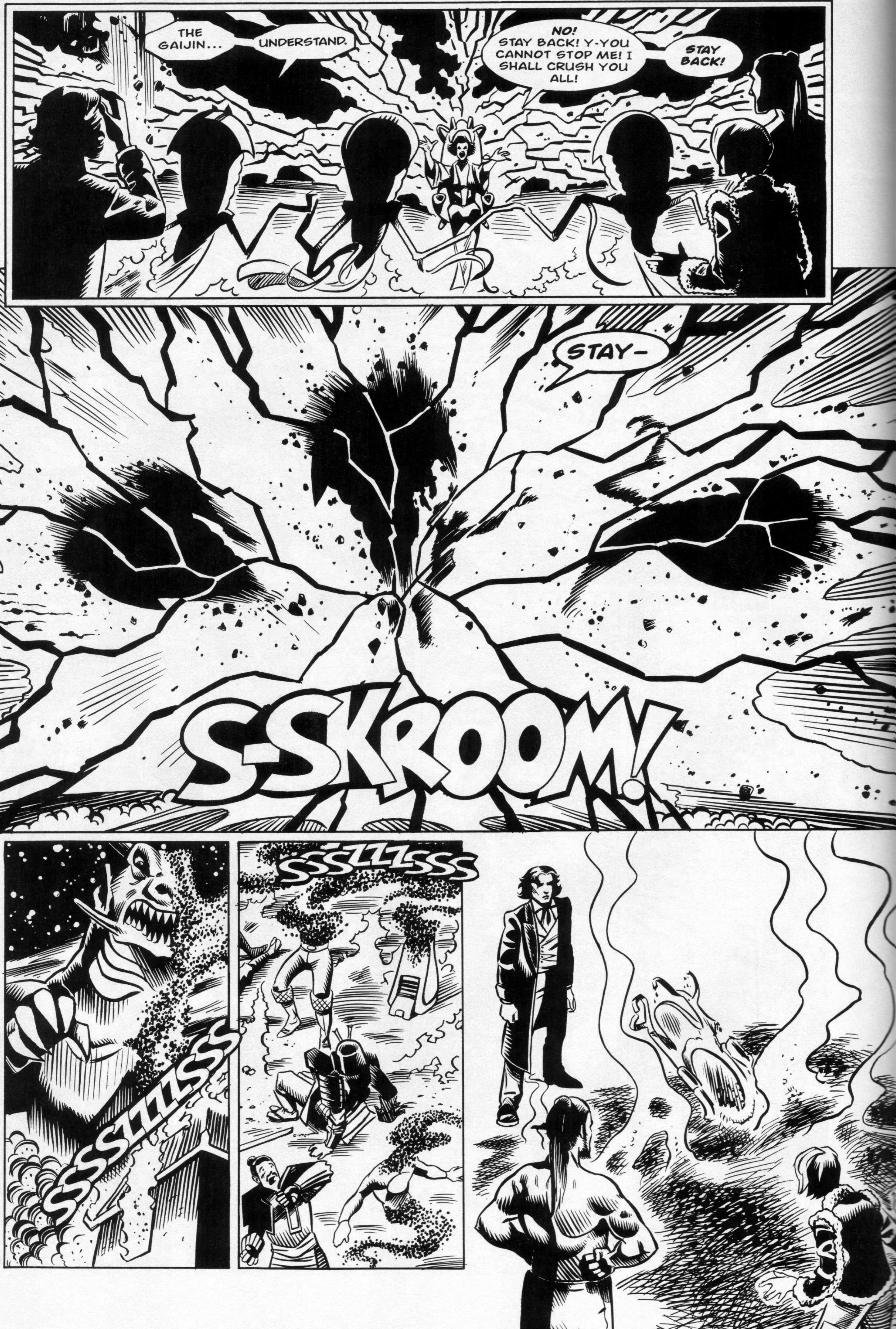
THE ROAD TO HELL PART FIVE

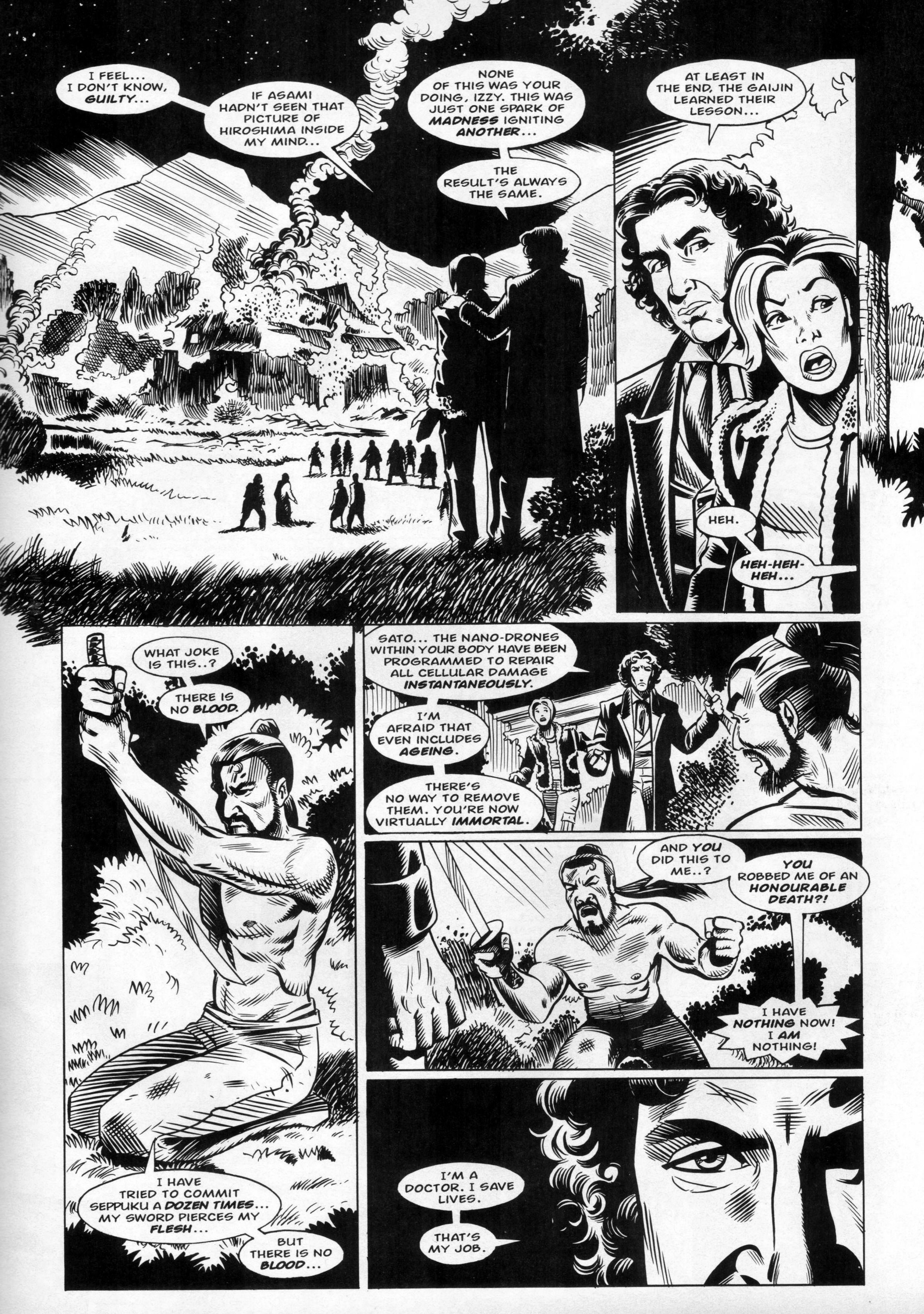
STORY: SCOTT GRAY
PENCIL ART: MARTIN GERAGHTY
GUEST INKER: FAREED CHOUDHURY
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT AND ALAN BARNES

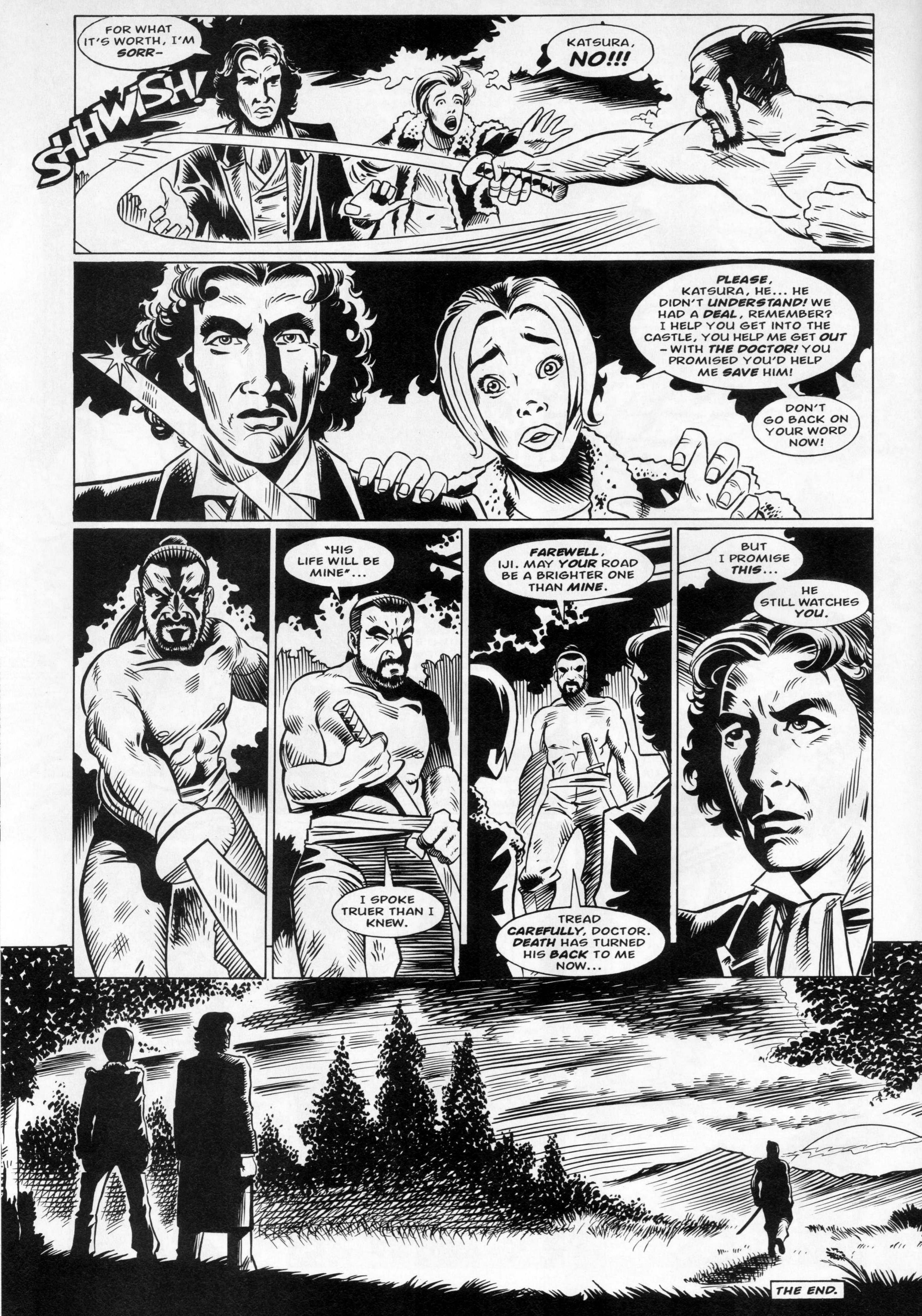

WHO'S *THAT?*
IT'S **RIKUSHIRA**... LOOKS LIKE YOUR FRIEND GOT WHAT HE WAS AFTER...
WAIT A MINUTE! THERE'S THE ***NANO-DRONE CHAMBER*** THE GAIJIN GAVE RIKUSHIRA...
IT'S STILL ***INTACT!*** IZZY, THERE MAY BE A WAY TO SAVE SATO AFTER ALL!
THEN DO IT! ***DO IT!!!***
IF THE DRONES HAVE BEEN KEYED SPECIFICALLY TO RIKUSHIRA'S BODY, THIS WON'T WORK... BUT IT'S STILL WORTH A SHOT...
TEK
YES! THEY'VE ACCEPTED SATO'S BIOLOGICAL STRUCTURE – THE DRONES SHOULD REPAIR HIS WOUNDS IN ***SECONDS!***
SSSZZZSSS
I... ***LIVE..?***
YOU JUST NEEDED A LITTLE ***CELLULAR REGENERATION***, SATO. IT'S ALL THE RAGE BACK HOME!
FANTASTIC! DOCTOR, YOU'RE A ***MIRACLE WORK–***
GAAHHH!!!
SHKRASHH!
EVERYBODY ***RUN!***
DOES THAT THING BREATHE FIRE TOO?
WORSE!
ZZSHKOW!


KRA-THOOM!
THE FIRES THAT WARM YOUR WORLD BURN WITHIN *ME* NOW, GAIJIN... AND WITH EACH PASSING MOMENT THEY GROW **BRIGHTER**...
THE LADY ASAMI GAINS **PLEASURE** FROM HER POWER?
OF COURSE.
NOTHING IS BEYOND MY REACH NOW...
SSZZSSSS
...LEAST OF ALL MY **ENEMIES!**
I'LL TRY TO DISTRACT HER... REMEMBER, SATO, IT'S HER **THRONE** YOU HAVE TO DESTROY...
I UNDERSTAND...
SSSZZZZSS
WHA-?!
NO! SHE'S MANIPULATING THE NANO-SWARM AGAIN!
THANK YOU FOR RETURNING, DOCTOR... HAVE YOU COME TO PLEAD FOR MY **MERCY?**
THE DAMAGE YOU HAVE CAUSED HERE TODAY IS AS **NOTHING** COMPARED WITH WHAT I SHALL WREAK UPON YOUR **MIND!**

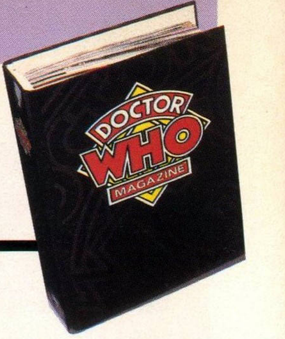

AAAAAAHHH!
UUAANNGH!
ASAMI, LOOK AROUND YOU! YOU'VE LOST CONTROL – WE'RE NOT DESTROYING YOUR HOME, YOU ARE!
LIES!
I WILL LEAD MY PEOPLE INTO A GLORIOUS NEW FUTURE, TIME LORD – ONE WHERE THE TREACHERY OF THE WEST SHALL BE ERASED FROM THE WORLD!
PREPARE FOR YOUR END!
GAIJIN! YOU'VE GOT TO STOP ASAMI! SHE'LL WIPE OUT EVERYTHING IF YOU DON'T!
THE GAIJIN HAVE COME ONLY TO OBSERVE. THEY DO NOT PARTICIPATE.
THE GAIJIN ARE STUDENTS...
LIFE'S SO SAFE FOR YOU, ISN'T IT? I'LL BET YOU'VE BEEN "STUDYING" FOR MILLENNIA AND YOU STILL HAVEN'T LEFT THE NURSERY!
ARE YOU STILL TRYING TO FATHOM HONOUR?
HONOUR ISN'T REVENGE – IT'S RESPONSIBILITY!
IT'S RECOGNISING YOUR MISTAKES AND BEING AWARE THAT YOU HAVE TO FIX THEM – REGARDLESS OF THE CONSEQUENCES TO YOURSELF!
BUT YOU'LL NEVER UNDERSTAND THAT... NEVER EVEN COME CLOSE...
UNTIL YOU ACTUALLY EXPERIENCE IT!


THE GAIJIN...
UNDERSTAND.
NO! STAY BACK! Y-YOU CANNOT STOP ME! I SHALL CRUSH YOU ALL!
STAY BACK!
STAY-
S-SKROOM!
SSSZZZZSSS
SSSZZZSSS


I FEEL... I DON'T KNOW, GUILTY...
IF ASAMI HADN'T SEEN THAT PICTURE OF HIROSHIMA INSIDE MY MIND...
NONE OF THIS WAS YOUR DOING, IZZY. THIS WAS JUST ONE SPARK OF MADNESS IGNITING ANOTHER...
THE RESULT'S ALWAYS THE SAME.
AT LEAST IN THE END, THE GAIJIN LEARNED THEIR LESSON...
HEH.
HEH-HEH-HEH...
WHAT JOKE IS THIS..?
THERE IS NO BLOOD.
I HAVE TRIED TO COMMIT SEPPUKU A DOZEN TIMES... MY SWORD PIERCES MY FLESH...
BUT THERE IS NO BLOOD...
SATO... THE NANO-DRONES WITHIN YOUR BODY HAVE BEEN PROGRAMMED TO REPAIR ALL CELLULAR DAMAGE INSTANTANEOUSLY.
I'M AFRAID THAT EVEN INCLUDES AGEING.
THERE'S NO WAY TO REMOVE THEM. YOU'RE NOW VIRTUALLY IMMORTAL.
AND YOU DID THIS TO ME..?
YOU ROBBED ME OF AN HONOURABLE DEATH?!
I HAVE NOTHING NOW! I AM NOTHING!
I'M A DOCTOR. I SAVE LIVES.
THAT'S MY JOB.


FOR WHAT IT'S WORTH, I'M *SORR-*
SHHWISH!
KATSURA, **NO!!!**
PLEASE, KATSURA, HE... HE DIDN'T ***UNDERSTAND!*** WE HAD A ***DEAL***, REMEMBER? I HELP YOU GET INTO THE CASTLE, YOU HELP ME GET ***OUT*** – WITH ***THE DOCTOR!*** YOU PROMISED YOU'D HELP ME ***SAVE*** HIM!
DON'T GO BACK ON YOUR WORD NOW!
"HIS LIFE WILL BE MINE"...
I SPOKE TRUER THAN I KNEW.
FAREWELL, IJI. MAY ***YOUR*** ROAD BE A BRIGHTER ONE THAN ***MINE***.
TREAD ***CAREFULLY***, DOCTOR. ***DEATH*** HAS TURNED HIS ***BACK*** TO ME NOW...
BUT I PROMISE ***THIS***...
HE STILL WATCHES ***YOU***.
THE END.

Subscribe!



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The DWM 282 Crossword

Set by Horus

sponsored by BBC Books

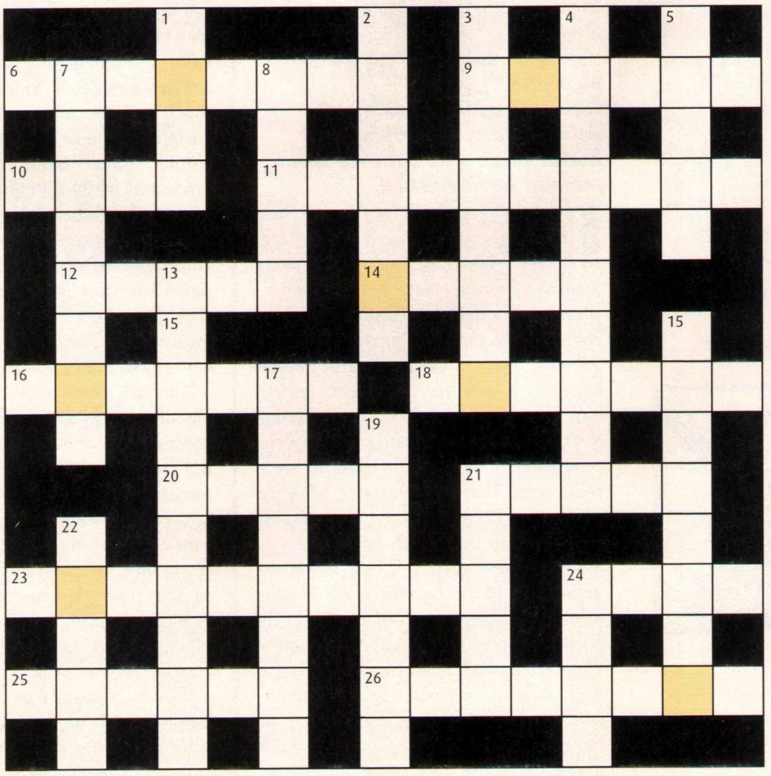
Five lucky readers can each win a pair of this month's BBC Books novels, *The Blue Angel* and *City at World's End*, in our crossword competition. All you have to do is identify which *Doctor Who* baddie's name has been scrambled among the shaded squares, jot it down on a postcard and send it to DWM 282 CROSSWORD at the editorial address on page 6. Closing date: 22 September.

Across

6,9 To get final Bill, t'elephant and t'hen mess with *Galaxy 4* [3,5,6]
10 Villain's spaceship entered into Vespa race? [4]
11 Nag chewing nasty god [4-6]
12 Shape-changer is naturally friendless, backwards [5]
14 A *Fury* alien turning over our planet! [5]
16 Overseers – like IM and S? [7]
18 No Exit has a struggle to gain alien wonder stuff [7]
20 Shy BA made up made-up Norman, like 4 and 23 [5]
21 Farrow sees some local PC [5]
23 Blind baron made up made-up name, like 4 and 20 [5,5]
24 Animal doctor hides Ecstasy for Pluto rebel [4]
25 Mongol warrior is a man about town initially, keeping company [6]
26 Cold wire around cold stores? [8]

Down

1 Invasion leader rots upside-down [4]
2 In China, some locals hang Turlough [5-2]
3 Footless ghost on bullock gets Minor youth drug [8]
4 Gnawed diva made up made-up name, like 20 and 23 [5,5]
5 For Ti cultists, Detective-Sergeant shortened time inside [5]
7 Holiday ends with Peri aboard Earth Investigator's ship or space liner (not numbered) [8]
8 Hopeless situation to be caught in: Jano winces [2-3]
13 Games that I play for Doctor (Academic!) [5,5]
15 Otherwordly quality: eerie, one's lost – then Thal drops in and out [8]
17 Items on display – on Xeros, or at Longleat House? [8]
19 Built by Khepren – and home to setter's brother! [7]
21 Director, *Terminus* incorporated in horrid gestalt [5]
22 Aldo's pal in back end of car [5]
24 Five Yeti initially on SSS agent [4]



DWM 280 crossword solution

Across
5 Fad
9 Abbot
10 Ruath
11 Charing
12 Escapee
13 Dragonfire
15 Minoran
16 Shang-Tu
18 Visualiser
21 Rossini
23 Merdeen
24 Ergon
25 Not-we
26 Sin

Down
1 Space/time vortex
2 Galatron
3 Ablif
4 Styggron
5 Fu Peng
6 Draconian
7 Darp
8 *The Executioners*
14 Creations
16 Steaming
17 Gatherer
19 Imison
20 Erato
22 Sage

Hidden name:
PEINFORTE

Shelf Life

With **Vanessa Bishop**

DOCTOR WHO MINIATURES

Harlequin Miniatures

£2.50 +

Except for a *Day of the Daleks* guerrilla with nifty side-parting and determined elbows, Harlequin's 18th consignment is a monster mash.

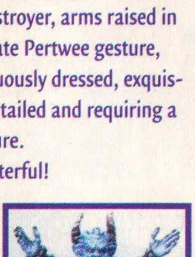
A Foamasi, ballooned like inflated pyjamas, paws the air – bewildered, baggy and bug-eyed. Bigger and buggier-eyed is a Wirrn, spliced in two and awaiting assembly.

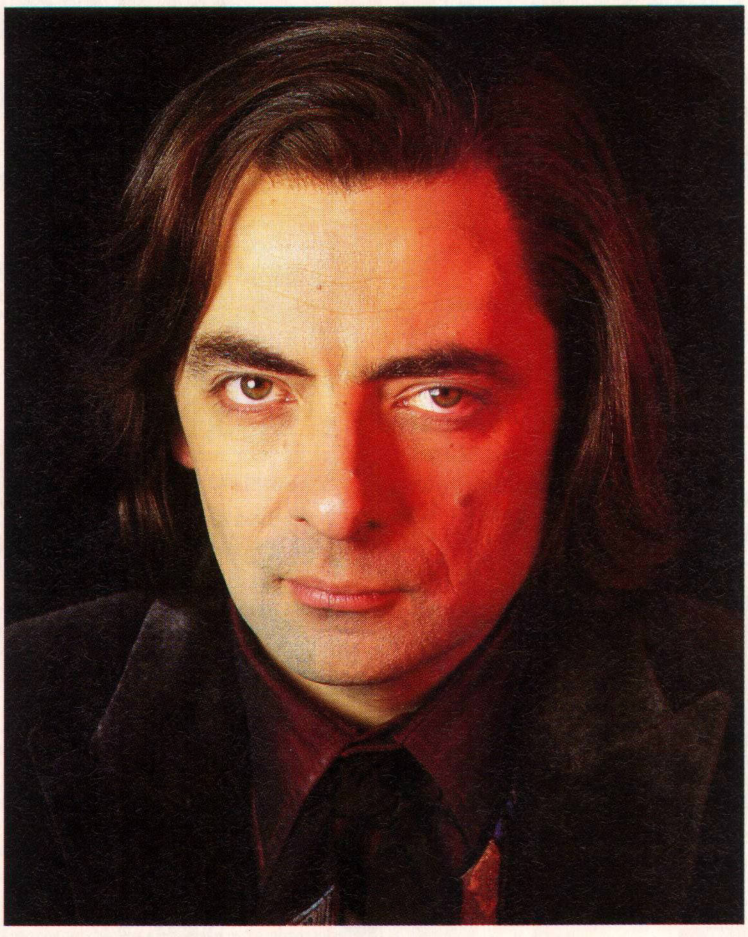
Insects aside, captioned like a physical affliction is 'Kroton Armed', observing the stiff protrusions of Season Six's crystalline giants. Made small, he's more vending machine than villain. His season compatriot, a Clockwork Soldier, stands erect, smartly-laundered, face set grim as if protesting about the length of his hefty bayonet.

Sounding like a pair of Telos Olympic hopefuls, *The Moonbase*'s 'Cyber Laser Cannon Team' come limp-wristed, with weighty weapon.

But upstaging them all is the Destroyer, arms raised in elaborate Pertwee gesture, sumptuously dressed, exquisitely detailed and requiring a manicure.

Pewterful!





DOCTOR WHO AND THE CURSE OF FATAL DEATH

Video BBC Video **Featuring** The Ninth, Tenth, Eleventh, Twelfth, Thirteenth Doctors & Emma, plus 'making of' documentary & other spoofs **RRP** £12.99 **Cat No** TBA **Available** 6 September

Complete with a 'making of' documentary, the brilliance of Doctor Who's greatest-ever spoof remains undiminished.

In a terrifying twist, *The Curse of Fatal Death*'s accompanying documentary, *Doctor Who Uncovered*, reveals Jonathan Pryce's Master to be a somewhat restrained performance when compared to the man himself. Shown a camera and stick-on beard, Pryce becomes a case for treatment. Seeing him here, one wonders why *Tomorrow Never Dies* isn't still fighting to complete production – or how, in *Evita*, he ever sang with Madonna without blowing raspberries between each of her verses. Pryce is both the sketch and the documentary's real star, and he's as outrageous behind the camera as his Master would have been in front of it, if only Anthony Ainley hadn't got there nearly 20 years earlier. How can you bring a new, subtle dimension to a character who's been shrunk, sighted mewing at the moon, and was last seen as a snake diving down the back of an ambulance driver's throat? Somehow his acquisition of suggestively-placed Etheric Beam Locators appears, in comparison, to be a somewhat understated addition.

Fatal Death's uncynical comedy stands tall amongst the tape's other sketches, all of which are lazier in choosing their targets. French and Saunders' is the second-best as it works harder than most, and doesn't simply take from the surface. But preferable to Lenny Henry's would have been the complete *Crackerjack* skit from 1975 – it's far better observed, heart-warmingly good-natured and actually funny. When the Ninth Doctor and Emma run up and down corridors it's because it's almost their job – and not, as Henry's sketch implies, to cover the programme's inability to budget for anything else.

Similarly, Victoria Wood's intentionally silly Doctor makes Comic Relief's, in comparison, appear positively morbid. But come to think of it, so do the majority of the official Doctors . . . With poorer and more impractical costumes, would a newcomer to the show accurately pick Atkinson out from a line-up as the spoof incarnation? Even when farting Terseron, Atkinson is actually playing it straight. It's the script's crassest moment – but, as an idea, not a million miles away from Pertwee talking Delphon with his eyebrows. Ask which actor is playing the notion for laughs, and suffice to say the smart money's on Pertwee!

Inevitably, Atkinson's Ninth Doctor is upstaged by his future selves. The concluding series of regenerations are probably the skit's least funny segment – but, on transmission, were in *Doctor Who* terms the most jaw-dropping, unannounced spectacle since *Earthshock* surprised us with the Cybermen. His Doctor an abrupt, cocksure narcissus, Richard E Grant must be the most obvious piece of casting since someone hired a kangaroo to play the part of Skippy. 'E Grant' was, like Joanna Lumley, an inevitability waiting to happen. Theirs are performances that call for Prozac, so in-your-face they're practically pushing at the back of your brain. There isn't a TV built strong enough to withstand more than a minute of Grant's portrayal, and when he ducks behind the Zectronic Beam Controller, one wonders if it is he and not the machine that explodes . . .

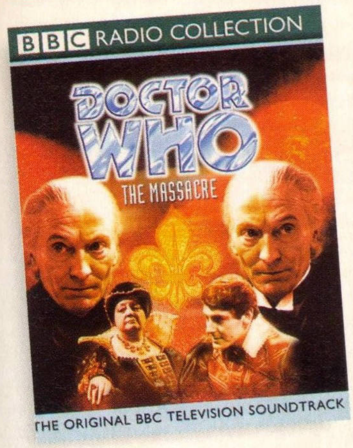
It would be insane to seriously crit these brief lives as possible incarnations; the Watcher had more screen time. But following Jim Broadbent's Doctor-as-Winnie-the-Pooh, it's the urbane and unlikely Hugh Grant who passes with distinction. How silly of me not to notice – he was the Doctor all the time. He even has stupid hair. How dare he. How dare they all, save for Lumley, be so instantly acceptable, when it's a recognised given that a new Doctor can't even *begin* to be liked until they've completed a season?

If Atkinson was in a line with the official TV Doctors, would a newcomer pick him out as the spoof incarnation?

Unnecessarily re-edited from four to two parts, *Fatal Death* loses a format that was as much an acknowledgement of the 'official' programme as the use of its motifs. Compensation lies in its fresh title sequence – ropey TARDIS aside, it's an all-too-acceptable collage of starfield, Atkinson's face and crimson-coloured Time tunnel.

The most curious by-product of this quite heretical production remains a sense of optimism, of what's achievable if managed by the right people with the right hearts. And considering the lengthy, and even funnier, documentary attached, some of the participants might just be the right people.

DOCTOR WHO: THE MASSACRE



Audio drama BBC Radio Collection **Featuring** The First Doctor, Steven & Dodo **RRP** Double CD £11.99, cassette £8.99 **Available** Now

Fear and loathing as the TARDIS returns to France in Doctor Who's finest transition to audio.

Rife with whispered asides and pernicious plots, the 16th century Paris of *The Massacre of St Bartholomew's Eve*, although credited to John Lucarotti, is more likely the work of script editor Donald Tosh. It feels like an example of the doctrine used by professional novelists – writing one book to satisfy the publishers and readers, and the next to satisfy themselves. *The Massacre* isn't written for *Doctor Who*'s target audience – it's written by Tosh, for Tosh.

While the Doctor pops off elsewhere to talk germinology, Steven is free to endure the type of focus and adventure which usually signals a companion's departure. The production – having correctly surmised that few viewers would be aware of the bloodbath August 1572 would bring – positions Steven as an historical tourist. The problem is, Steven is absolutely terrible at this. As your stay-out-of-trouble sensitive visitor, he might as well have dispensed with the TARDIS wardrobe in favour of an '*I love Catherine de Medici*' T-shirt. If the TARDIS still had its history teacher, things might have been different, but with Barbara's foreknowledge there would be no story. It's Steven's ignorance which drives the tale, uniquely allowing an historical to tell the story of the main event, rather than what went on in a small pocket to the side. Still, it's difficult not to sympathise with him when the Doctor returns, four episodes later, to dramatically impart the history lesson from which Steven could have benefited earlier. Given the magnitude of the revelation, it says something of Steven's character that he doesn't punch the Doctor flat!

In truth, the listener is grateful for all such summaries of the story's events. *The Massacre*'s success is a double-edged sword. Our ignorance lends the story power, but also a degree of impenetrability – it makes no concessions to its audience. The historical characters think themselves as famous as Nero, and believe their ambitions to be as familiar as the Lionheart's crusade. But they have us at a disadvantage through, in truth, being strangers. Nevertheless, if *Doctor Who*'s given us anything, it's an insight into a small historical chapter likely to have escaped our attention otherwise.

Perhaps, then, now is *The Massacre*'s greatest hour, and this audio release the best format for it; quick relistening or rewinding gives us the recaps and clarification which the original script strode boldly without. Of course, had the *Carry On* films pitched upon the subject for *Carry On Up the Huguenot*, we would all be word-perfect on the period, and *The Massacre* wouldn't make us work nearly so hard.

It's the Doctor's dual role – and the debate over whether there's any deliberacy to his disappearance – that an audio version cannot, unfortunately, throw any new light on. Only the original footage, and evidence of how close the camera was allowed to the third episode's dead Abbot, can answer the question the *doppelgänger* poses. Beforehand, the script is clearly suggesting that the Abbot, though unpleasant, could well be the Doctor casting himself in a Scarlet Pimpernel role.

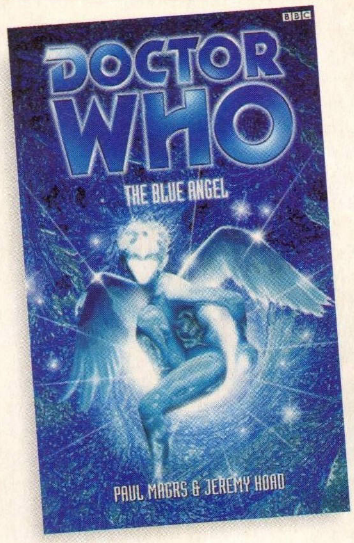
Oddly, even though portraying both the Doctor and the Abbot of Amboise, Hartnell has a lesser share of the script than usual. His Abbot, introduced to the sound of the thumping of a staff, is a cruel-sounding geezer, and Hartnell's inflection is priceless – the actor delivering his lines as if he's about to chant a mass.

Unlike *The Crusade*'s recent resurrection of Ian Chesterton, *The Massacre* opts to use Peter Purves as an impartial, third-person narrator. He appears initially uncommitted, but as the episodes count down to the imminent slaughter, he greatly improves. The original material used has produced the finest audio quality yet released – and if you can't say they sound as if they were recorded yesterday, you can certainly say it of the day before!

The exceptional *Massacre* gives us an insight into a chapter of history that might have escaped our attention

What makes *The Massacre* really exceptional is that it's part of *Doctor Who* in the first place. What does it say when a story with no science-fiction, no monsters and hardly any Doctor emerges as one of the series' finest productions? If it weren't for Hartnell's final, emotionally-charged monologue, it's enough to make us question what *Doctor Who* fans are doing here at all.

DOCTOR WHO: THE BLUE ANGEL



Novel BBC Books **Authors** Paul Magrs & Jeremy Hoad **Featuring** The Eighth Doctor, Fitz, Compassion & Iris Wildthyme **RRP** £5.99 **ISBN** 0 563 55581 5 **Available** 6 September

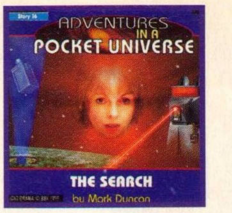
A lively repackaging of both The Scarlet Empress' exuberance – and its mischievous Time Lady.

Entering the wild imaginings of *The Blue Angel* is like viewing a pantomime through a distorted mirror. Although the scenery still conveys the colour and magic of fairytale, the characters on the stage resemble the products expected of a liquid evening with Terry Gilliam. These are creations that fall somewhere between Dorothy's companions in Oz and the odd assortment with which Roald Dahl populated James' giant peach. In the theatre of Paul Magrs and Jeremy Hoad, even the usherettes are reptile-skinned, stalking the aisles selling ice-cream with the characteristic jerkiness that betrays the hand of Ray Harryhausen's stop-frame animation.

Such a description is equally applicable to Magrs' previous *The Scarlet Empress*; here, the planet Hyspero is swapped for the equally lawless Enclave dimension. The fantasy plays as if constructed from the ramblings of someone under anaesthetic – the sort of thing you might expect a dramatisation of *Lucy in the Sky With Diamonds* to be like. Wishing for a definite reason as to *why* the novel's chief antagonist is a talking elephant is fruitless – normal laws do not apply, things *are* because they *are*. *The Blue Angel* asks of its reader the same level of unquestioned acceptance as Big Bird does of the residents of *Sesame Street* – and is just as successful in attaining that goal.

The Enclave is a constantly playful environment, home to not only the elephant Daedalus but the Glass Men of Valcea, Ghilligast bat creatures and a perfect *Star Trek* pastiche. Inevitably, it's also where we're again involved with Time Lady Iris Wildthyme, now young, sassy, PVC-clad and all of Fitz's Christmases arrived at once.

What prevents *The Blue Angel* from being simply a retread of *The Scarlet Empress*' style is that its central story is



ADVENTURES IN A POCKET UNIVERSE: THE SEARCH

BBV Productions £8.50

A weightier episode than the series' debut, writer Mark Duncan engages God-searching, space-travelling archaeologists in much philosophical and theological questioning. Against such a backdrop, you are often left wondering if such lightweight adventurers as the Mistress and K9 might be as appropriate an addition to proceedings as a scene of the Abbot of Amboise mooning in the streets of Paris would be to *The Massacre*.

Yet it's Lalla Ward who knows instinctively how to play things best, conveying enough flippancy to let fun – at least in her contribution – be this enterprise's main concern.

In the month of Comic Relief's video, and Time Lady Iris Wildthyme's return to the books, parody of *Doctor Who* and its lead is rampant. Perhaps the *Pocket Universe* adventures show the most faithful perversion. In Ward's promotion to lead, the Mistress has quickly moved beyond Romana, and K9 is already behaving like a more regular companion. No short skirts yet, but second story in, he's effectively hypnotised.

Will he, in the third, fall in love?

ZYGONS: HOMELAND

BBV Productions £8.50

Against the odds of finding artistes able to reproduce the whisper and lisp of John Woodnutt's Broton, *Zygons: Homeland* produces two who sound like the spit of it. Their aquatic base also exhibits all the 'pings', 'tings' and stomach grumbles of *Terror of the Zygons*' Highland model. Even the doors retain the familiar sound of an electronically-treated Terseran conversation.

Still intent on waterlogging the Earth, these Columbian located Zygons draw the attentions of the UN Military and their scientific adviser, Guy Dean. Given a bubblegum name paradoxically paired with the uncharismatic voice of an insurance salesman, as a Doctor replacement he's second only to a pencil. But if he, the Colonel and companion Julie are excused criticism for their being mere understudies for the obvious participants, *Homeland* proves to be an effective and surprisingly sombre continuation, managing to wring out a new story from creatures with very singular aims.

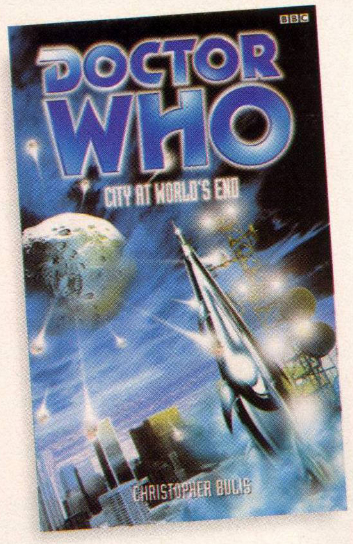
framed by another, deliberately prosaic one. These more subdued segments share *Interference*'s preference to tell stories which fiddle with the established *Doctor Who* universe. But Magrs and Hoad's is a gentler reinterpretation than Lawrence Miles' insistence that the scrapyard of *An Unearthly Child* was a dimension-hopping circus. Their settling the Doctor and companions into a terraced house in the north east of England – and their suggestion that, in fact, he's never travelled anywhere at all – is, on the surface, the bigger heresy, but it's ultimately the more attractive, since the reader is never bullied into accepting the authors' ideas as fact. In television terms, they present a situation similar to seeing Season 18 open with a fully-regenerated, fully-costumed Fifth Doctor eating breakfast in an ordinary kitchen, asking Nyssa if he's told her the one about the Leisure Hive. Next scene, she'd be reaching for his medication before popping down the shops for some veg.

This kind of re-imagining of the Doctor is the whimsy of fanzine fiction, but where *The Blue Angel* betters the majority of similar tales is in its creating an apparent new life for our hero without pretension. The novel rejects the opportunity for soul-searching, and doesn't try to persuade us that it's unearthed a whole new subtext. It prefers, instead, to let the narrative question why, in *Wizard of Oz* fashion, so many of the characters who populate this Doctor's tall stories resemble the people of his everyday, suburban life.

City at World's End **has a despairing tone that leaves Season Three looking cheerful**

The Blue Angel is unfettered, lively, laugh-out-loud ridiculous and punch-the-air good fun, and if it weren't for the inherited story arc's desire to crumple the Doctor, it's a tale that could be called 'happy'. If, in some future, *The Blue Angel* is reissued in large format, with ornate text on the left and detailed colour engravings on the right, it really would be the storybook it wishes to be.

DOCTOR WHO: CITY AT WORLD'S END



Novel BBC Books **Author** Christopher Bulis **Featuring** The First Doctor, Susan, Ian & Barbara **RRP** £5.99 **ISBN** 0 563 55579 3 **Available** 6 September

A poignant end-of-the-world tale which perfectly recreates early Hartnell era doom.

In a morality play which takes *When Worlds Collide* as its template, Christopher Bulis writes as the Fourth Horseman, lending his work a despairing tone that leaves even *Doctor Who*'s third season looking cheerful.

Bulis achieves such depth by situating his story – concerning a planet due to be crushed by its moon – away from the exaggerated overplaying of the B-movies which the novel's futuristic imagery evokes. With its towering skyscrapers, service robots and impressively-built rocket, the condemned city of Arkhaven would equally suit the comic-book styling Steve Lyons successfully applied to *The Final Sanction*. Bulis, though, is never tempted towards fond homage. His decision to take a science-fiction cliché and write it like he was the first to think of it pays off. It may be cinematic popcorn, but it's reproduced as tirelessly straight-faced fiction.

Exploiting the darkly selfish qualities of Hartnell's initial portrayal, the author, as the title might suggest, also captures *The Dalek Invasion of Earth*'s view of a society in decay. Only a First Doctor story could be this sombre. Bulis' only concession beyond the era's televised content is a reference to a hospitalised Susan's double heartbeat, and it's only made because it would invite more trouble to ignore it.

A series of quests are intertwined around the main situation – all less complicated than *The Blue Angel*'s elaborate mission, but against the momentum lent by the planet's final days, no less thrilling. Employing one of *The Massacre*'s dramatic devices, the plot benefits from an inbuilt countdown to catastrophe.

Previously described in *Shelf Life* as *Doctor Who*'s answer to Arthur C Clarke, it is, perhaps, Bulis' appreciation of such literary heavyweights which swings his writing into darker territories. Thus, *City at World's End* owes more to Philip Wylie and Edwin Balmer's 1933 original novel of *When Worlds Collide* than to its Paramount special-effects adaptation beset by romantic interludes.

This is not to say that the author doesn't give us romance, but his doe-eyed couple fit neatly into a cast of character 'types' which, given his storyline, would be conspicuous by their absence. His unscrupulous officials, well-meaning medics and rebellious youths are all as recognisable as they are timeless.

City at World's End, amidst the endless power play of its church, military and Elite factions, inevitably develops into galling horror as Zero Day – and the planned rocket exodus of selected citizens to the planet Mirath – becomes a sudden reality. What the reader is unprepared for is what the Doctor has already, midway through the novel, surmised. Arriving at his prediction, Bulis floods the last 40 pages with more plot twists and turns than the simple premise might at first suggest.

Just as Justin Richards' *Millennium Shock* sharply underlined the disastrous possibilities of technological failure, *City at World's End* reminds us of something more basic. For Arkhaven, rocked by meteorites and tidal waves as its moon draws closer, echoes our own modern paranoia of impending meteor strikes. Familiar, too, is the presentation of the doomed planet's church. Materialistic, hypocritical, governed by Mediaeval cruelty, it is the rhetoric of Bishop Fostel and his subordinates – based upon threats and promises – that mirrors the end-of-the-century fever on which some of our own religious groups play in a bid to top up their congregations.

City at World's End is a B-movie novel upgraded to an A. DWM

TALKING BOOKS Iris Wildthyme

Shelf Life had wanted to put a few questions to Paul Magrs, co-author of *The Blue Angel* – but it was a certain Time Lady who made herself available for interview instead . . .

What made Paul choose a Barbarella image for you?

'Choose'? It's all true, lovey! This is social realism, far as I'm concerned! I've heard lots of nonsense about magic realism, surrealism, science-fiction, ever since Paul started mediating my various shenanigans . . . but every word is gospel! It's all my life and I've had *umpteen* of those. My surfaces have barely been scratched – let alone my depths plumbed.

Would Paul allow other authors to write for you?

Well . . . bless him, Paul tends to think he makes it all up and it all rather depends on him, sitting there in the early hours with a ciggy and a bottle of vodka. I'd be prepared to negotiate with other authors, I suppose, but I'm pretty demanding.

How did Paul and Jeremy approach writing two separate story strands within the same book?

I believe it's the only book Paul's written *completely* in the wrong order – and contrary to widespread belief, he and Jeremy didn't write a strand each. But as I said to him, "It's just as well you wrote it out of order, as that's exactly how I lived it." He told me he sees the book as a perfect marriage of Italo Calvino and Catherine Cookson. What a load of bollocks he talks!

Since you've been busy...

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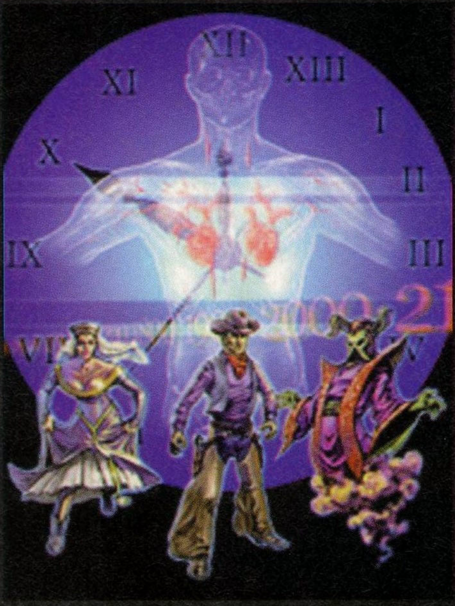

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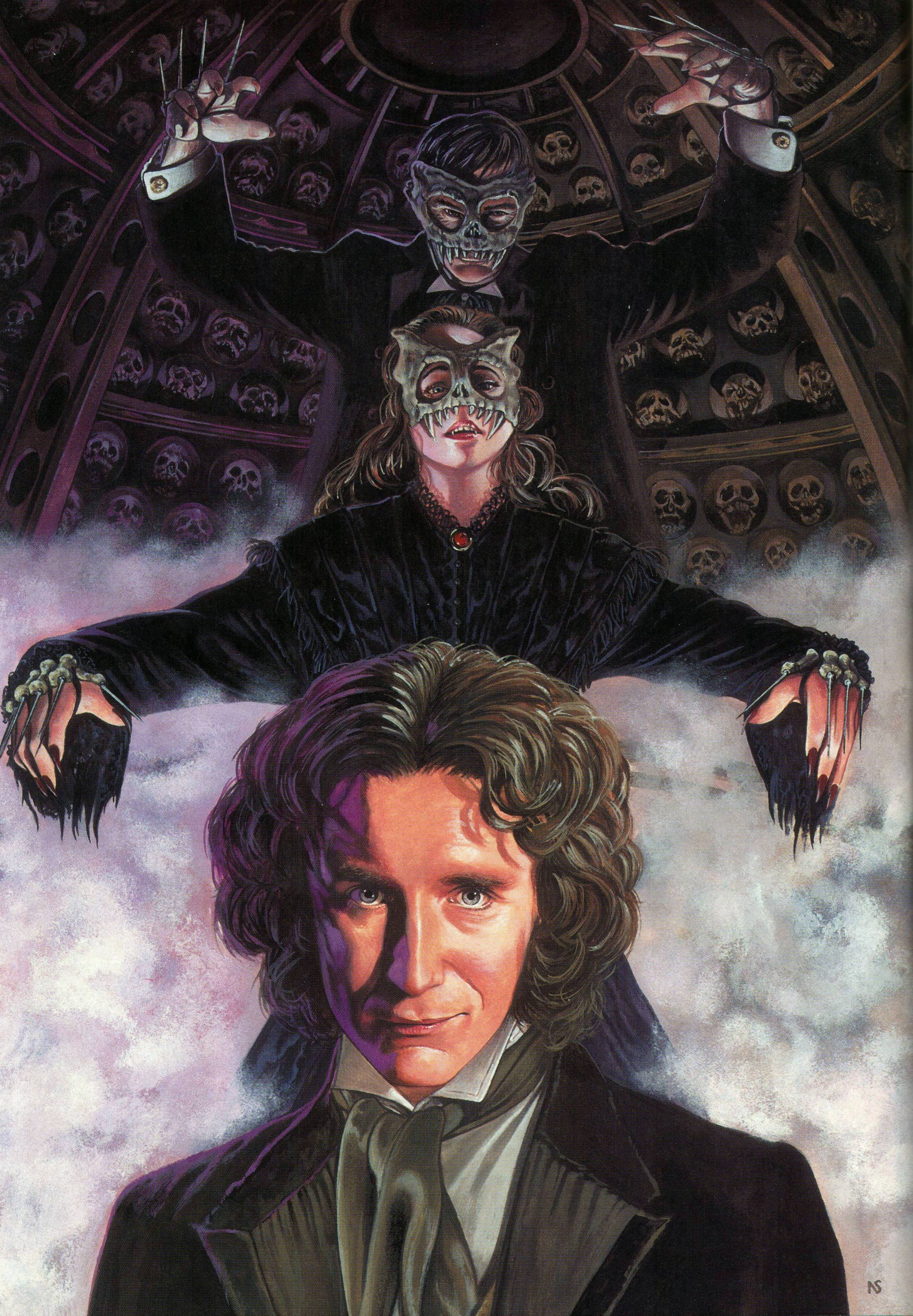

NS

Live and let die

Novelist Lawrence Miles isn't content with killing off the Doctor – he's sold his body, too, as David Darlington discovers.

Illustration: Nick Spender

This month, BBC Books releases a two-part novel, *Interference*, which – at over 600 pages – is, unquestionably, the longest official *Doctor Who* story ever told. Its author is Lawrence Miles who, in his two Eighth Doctor novels, has devised a number of striking concepts which are now being used to drive the entire range forward . . .

Back in the autumn of 1997, Miles' *Alien Bodies* introduced the Time Lord voodoo death cult 'Faction Paradox', suggested that at some point in the future the Time Lords will be at war with an as-yet-unknown force, and revolved around the Doctor's own corpse being put up for auction. *Interference*, its partial sequel, revisits and expands upon many of the same ideas – and kicks off a dramatic story arc which will conclude early next year, in Paul Cornell's *The Shadows of Avalon*.

More complex and serious-minded than the often comic *Alien Bodies*, *Interference* is experimental in structure and style, daring in its deployment of *Doctor Who*'s mythology, and is sure to reignite debate over how far *Doctor Who* in written form can remove itself from the television canon – an argument which goes right back to Virgin's *New Adventures* series, for which Miles made his writing debut with *Christmas on a Rational Planet* (he's also penned two of the Doctorless Bernice Summerfield stories, *Down* and *Dead Romance*).

So why set about constructing a work as involved as the mammoth *Interference*? "It's important every now and then to do something so big that it makes a difference," he told **DWM** . . .

DWM Certainly, were *Interference* to be made for TV it would make a difference to the large number of fans who never pick up any of the books, or who might pick up one if there's a Dalek on the cover – but surely one book can never make that much of an impact?

Lawrence Miles I don't know whether it can, and to an extent I'm not bothered, but if I pretend it will when I'm writing it, it's going to be a better book. The final stages of *Interference* were written when we started to hear about *The Phantom Menace*, and that's the impact I wanted, ignoring the considerable difference in scale. And I bet *Interference* is a better sequel to *Alien Bodies* than *The Phantom Menace* is to *Star Wars*!

I set out to write the best *Doctor Who* novel ever. I failed, but in failing I came out with something worth doing . . .

One person's idea of "the best *Doctor Who* story ever" isn't necessarily going to be what other fans might want or expect . . .

Of course, but having that in the back of my mind made the book bigger, not just in terms of length but also how broad it is.

If you've failed, and *Interference* isn't the best *Doctor Who* novel ever written, what is?

I believe *Transit* [early Virgin book, by *Remembrance of the Daleks* writer Ben Aaronovitch] is not only the best *New Adventure*, not only the best *Doctor Who* story ever told, but probably the best science fiction novel of the 1990s. But when I say that, people infer that I want to write something like it, which would be a stupid idea – although *Transit* would go down better now than it did, now the shock value's gone. *Transit* died for our sins – it got everything out in the open, so when later books like *Lucifer Rising* and *Damaged Goods* dealt with the same subjects, nobody batted an eyelid. If *Interference* had been one of the first *New Adventures* it would have been crucified.

The early BBC books weren't commissioned by anyone who knew anything about *Doctor Who*, and it shows. The first six months featured a lot of what I wanted to get away from – things like *The Ultimate Treasure* and *The Eight Doctors*. But things are looking up – all the books up to *The Shadows of Avalon* feature an ongoing background story. If anyone hasn't been reading the BBC Books, *Interference* is the best place to start . . .

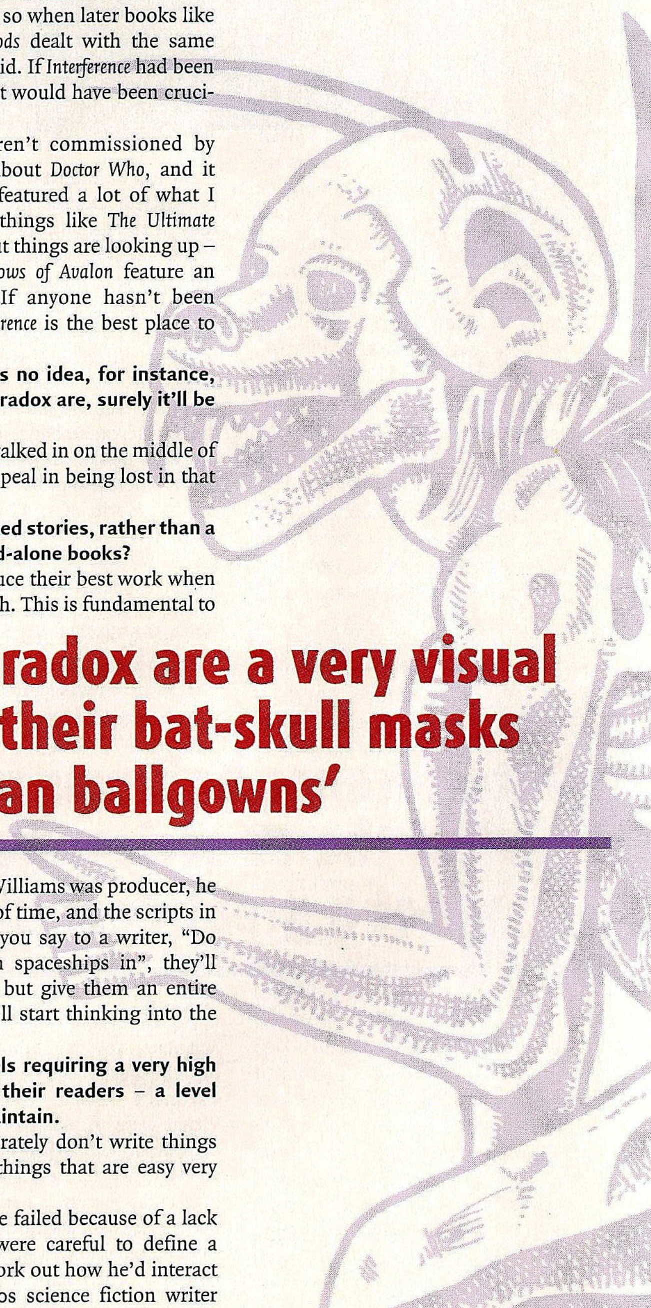
But for any reader who has no idea, for instance, who Sam or Fitz or Faction Paradox are, surely it'll be a confusing entry point?

Speaking as someone who walked in on the middle of *Babylon 5*, I think there's an appeal in being lost in that kind of labyrinth.

Why have intricate interlinked stories, rather than a series of self-contained, stand-alone books?

Science fiction writers produce their best work when they've a continuity to work with. This is fundamental to the TV series – when Graham Williams was producer, he considered continuity a waste of time, and the scripts in that era were not the best. If you say to a writer, "Do science fiction, probably with spaceships in", they'll produce something generic – but give them an entire history to work with and they'll start thinking into the corners of it.

'Faction Paradox are a very visual idea, with their bat-skull masks and Victorian ballgowns'



But the result can be novels requiring a very high level of concentration from their readers – a level which many won't want to maintain.

I admit that's true. I deliberately don't write things that are easy, because I find things that are easy very boring . . .

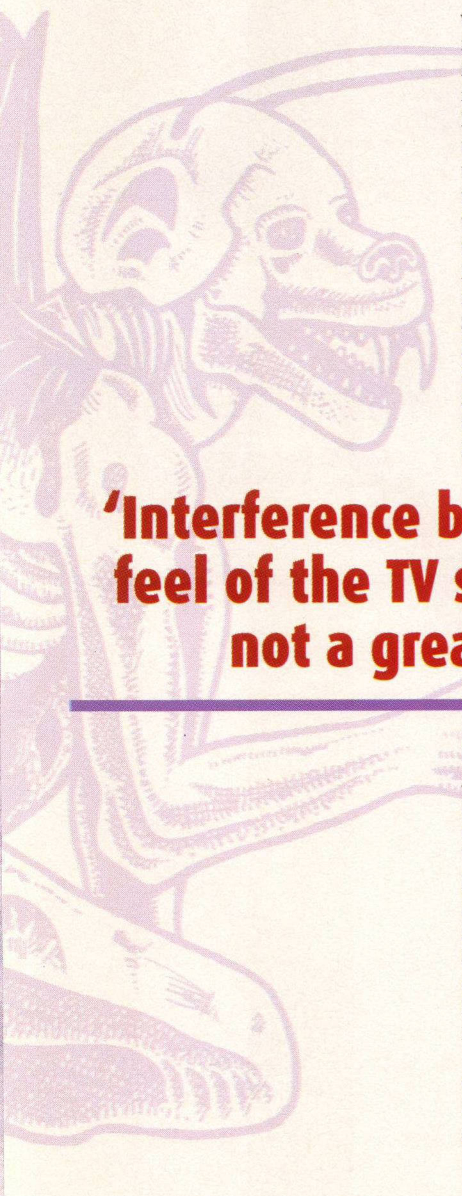
Many of the BBC books have failed because of a lack of direction. At Virgin they were careful to define a persona for the Doctor, and work out how he'd interact with the environments a 1990s science fiction writer might want to investigate. At the BBC it's been on a wing and prayer, but to be fair, if the Virgin *Doctor Who* books were still going they'd have the same problem. After the TV Movie they'd have had to redefine the mythology.

Sarah and K9 return in *Interference* – this time with the dog in the driver's seat

So how do the *New Adventures* and the Eighth Doctor novels differ, if they're completely unrelated?

I've had long arguments with other writers about this, but there are too many differences between the continuities, and aesthetically the two ranges feel very different. If we say the BBC Books belong in the *New Adventures* universe, then we have to bring in all the *New Adventures* baggage and say that the BBC Books are an aftershock of those, whereas they're an aftershock of the TV Movie. Kate Orman and Jon Blum have tried to make them too much like *New Adventures* – in *Vampire Science* especially, where the Eighth Doctor is almost pretending to be the Seventh. If we say there's a fresh start after [the final NA] *The Dying Days* and treat them as two separate continuums, it gives us a much wider outlook. There is no Time Lord war inside the *New Adventures* universe, which was based on [former script editor Andrew] Cartmel's ancient Gallifrey vision. Virgin were thinking of regenerating the Doctor before their licence ran out, so even they realised it was time to knock that on the head. *Christmas on a Rational Planet*, *Dead Romance* and *Interference* provide a mechanism whereby the two ranges can be separated. I'm aware every other writer will ignore it, but I have the consolation of knowing it's there.

'Interference believes in the feel of the TV series, but it's not a great deal like it'



The Third Doctor's life takes an unexpected turn in Miles' new novel

Surely those are just differences in style and tone, whereas there's a significant event late on in *Interference* which contradicts established television continuity.

No, it changes what we know. That event doesn't make sense in terms of the television programme, but it does in terms of what's happening in the books. *Alien Bodies* can only really be judged in terms of the range as a whole, and that's even more true of *Interference*. I know how the loose ends are supposed to be tied up – whether I'll be writing the book which does that is another matter . . .

For instance, I have a problem with *Unnatural History* because it uses Faction Paradox. As the person who invented Faction Paradox, I know what they're planning. Of course, Kate Orman and Jon Blum don't know that, so it's become something spooky and mysterious in the background. It's not that they used Faction Paradox that's the problem – it's that their idea of it is so different to mine. Which I suppose is a hallmark of how *Doctor Who* always worked.

Since they delight in creating temporal anomalies, surely the Faction's activities can be used to explain away any number of past continuity errors and plot holes?

I agree – but I saw them as a personal thing and never intended that they would be used casually. I think they're very visual, these figures wearing bat-skull facemasks and Victorian ballgowns. It's Robert Holmes' vision of *Doctor Who*, and put it into what I imagined Philip Segal's TV series would have been like.

As for continuity, there's a fine line between not putting the mythology first and having contempt for the mythology. My priority is to make things good, rather than to make them like *Doctor Who*, but if I didn't want to produce work that was intrinsically *Doctor Who* I wouldn't be doing this job. *Interference* is still *Doctor Who*, it believes in the feel of the TV series – it's not a great deal like it, but it's rooted in it. You could say it's actually about the TV series, outside the TV series looking in.

***Interference* introduces a character named IM Foreman, after the name seen on the gates of the Totters Lane junkyard in the very first TV episode. Isn't**

ne scene from the 1996 TV Movie which has an enormous influence upon new *Doctor Who* fiction

that less about continuity than about fan sensationalism?

I am sick of the Doctor's past, of cheap imitations of Cartmel's ideas, which in themselves are fine but *Lungbarrow* brought them to a conclusion. IM Foreman is the last thing about the Doctor's past that needs dealing with before we can close this forever. I'd like to see people getting to grips with the future of the mythology, and using IM Foreman was an exorcism of all the old hang-ups about *Doctor Who*. I realise I'm being optimistic, but a lot of writers think the *Doctor Who* mythology rests on the question, "Who is the Doctor?", and I don't think it does – even if that hasn't been answered, we've investigated it as much as we can.

'The Eighth Doctor has a sexual connection with the world, but he doesn't know what to do with it'

***Interference* and *Alien Bodies* both feature the Third Doctor and Sarah – the only instances of you using characters clearly defined by the television series . . .**

With those books I wanted to use previous Doctors without tying it down to any specific part of the continuity. As it is, it's just about 'the Doctor'. You can say the same about Sarah. I think the word is 'archetypal' . . .

Whereas no-one has really figured out the Eighth Doctor. The most important thing about any character is their sexuality, and that applies to the Doctor. The first seven are almost entirely asexual, but from the TV Movie, the Eighth Doctor is different – not only does he have some romantic interest, but his character has a sexual connection with the rest of the world. Except that he doesn't know what to do with it – he's impotent. It's not innocence, as people often comment, it's helplessness. Obviously I don't think there should be conscious references to that, but the Eighth Doctor works best when the person writing him bears it in mind. Whereas the Third Doctor works because he's symbolically the Doctor in a way that, for example, Peter Davison's version isn't.

Why the Third, not the more recognisable Fourth?

The Fourth is difficult to portray in literature, there's nothing to grab onto. Virgin had to reinvent the Seventh Doctor, and most of the *Missing Adventures* don't work because nobody's developed the other Doctors in that way. It's impossible to develop the Fourth Doctor because all you've got is Tom Baker's performance.

Presumably, then, the 'past Doctors' novels hold little interest for you?

If you want a story like *Terror of the Zygons*, watch *Terror of the Zygons*. What's the point in doing the same thing 20 years out of date? At least if you watch the video you've got Tom Baker's gurning, which is most of the appeal of *Terror of the Zygons*. After all, it revolves around the Loch Ness monster – is this *Doctor Who*, or a TV Comic *Doctor Who* strip?

So do you feel that the books should no longer represent what the show was like ten or 20 years ago?

A lot of people were critical of *Cat's Cradle: Warhead*, and said it felt nothing like *Doctor Who*, but I think they have to face the fact: that's *Doctor Who*, Season 30. We'd now be up to Season 36, and so much science fiction in the last few years has been influenced by *Babylon 5*, it's safe to assume that by now they would have started to do story arcs. Cartmel and Aaronovitch wanted arcs that lasted whole seasons, and by now they'd have come up with five-year plans.

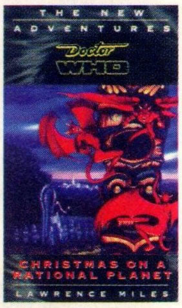
Compare that to *Timelash*, which is exactly like what people who don't like *Doctor Who* think *Doctor Who* is like – it plays up to expectations of what's bad about *Doctor Who*. Actually, that's what's principally wrong with *Christmas on a Rational Planet* – it's the *New Adventures* equivalent of *Timelash*. It's not that bad, but it's that degree of self-parody.

Are you aggrieved by the fact that *Doctor Who* fans will repeatedly re-watch TV stories regardless of their individual quality, whereas even the most carefully crafted of the novels will only be re-read by a handful of the percentage of fans who read the books at all?

Bluff your way in . . . Lawrence Miles

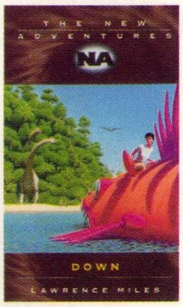
Know your Eight Docs from your Paradox? Catch up with this rough guide!

Christmas on a Rational Planet



is about . . . history, the conflict between reason and superstition, and the Doctor saving the universe
with a really neat bit where . . . trapped alone on 18th century Earth, companion Roz Forrester attempts to assassinate the man she thinks is Abraham Lincoln's father in order to attract the Doctor's attention and get rescued
Faction Paradox . . . don't appear, although their reputation precedes them.
and the author thinks . . . "It's quite obviously the work of somebody who's very excited to have been commissioned. I'm not exactly *embarrassed* about it, but . . ."

Down

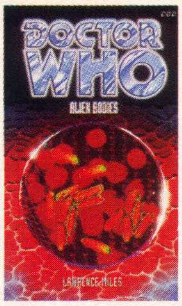


is about . . . Benny being trapped underground, and the ability of people to adjust their personalities to suit different environments
with a really neat bit where . . . it becomes apparent that Benny isn't telling the whole truth
Faction Paradox . . . don't appear, so far as it's possible to tell
and the author thinks . . . "If you're going to write a book, there's no excuse unless you're going to try to make it the best of its kind that there is, and I didn't even think about that when I wrote the first two"

Alien Bodies

is about . . . the Doctor's corpse being put up for auction
with a really neat bit where . . .

➤



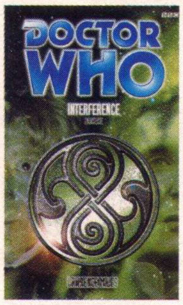
just as you think the Daleks are about to appear, they don't – but the Krotons do
Faction Paradox . . . make their debut appearance, as bidders at the auction
and the author thinks . . . "I was convinced it was a serious big science fiction epic about intergalactic wars, and I read it again and thought 'I've written a comedy' – it is mostly played for laughs, and I don't remember writing it like that"

Dead Romance

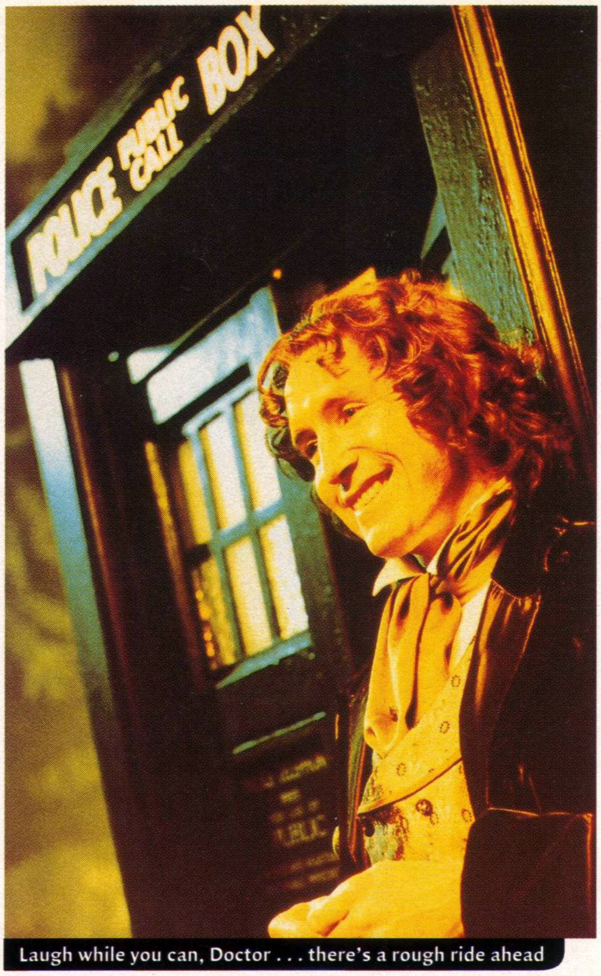
DEAD ROMANCE
LAWRENCE MILES

is about . . . a woman named Christine Summerfield trapped in a post-apocalyptic 1970s London
with a really neat bit where . . . everything you think you know about the lead character is subverted and the story is pulled out from under your feet
Faction Paradox . . . don't appear, although there's been some speculation about exactly who Chris Cwej is working for
and the author thinks . . . "It' s completely horrible – but my best book until *Interference*"

Interference



is about . . . politics, renegade Time Lords revelling in temporal paradox, the effect on the Time Lord body of the regeneration process, man's inhumanity to man and, basically, everything
with a really neat bit where . . . you suddenly understand how the 13 members of IM Foreman's travelling show came to be where they were found
Faction Paradox . . . reappear every now and then
and the author thinks . . . "One of the characters is wrong, there is one chapter that doesn't work at all, and though it sounds insane bearing in mind the size of it, it's too short – I could easily put in another 60 pages of background material"



Laugh while you can, Doctor . . . there's a rough ride ahead

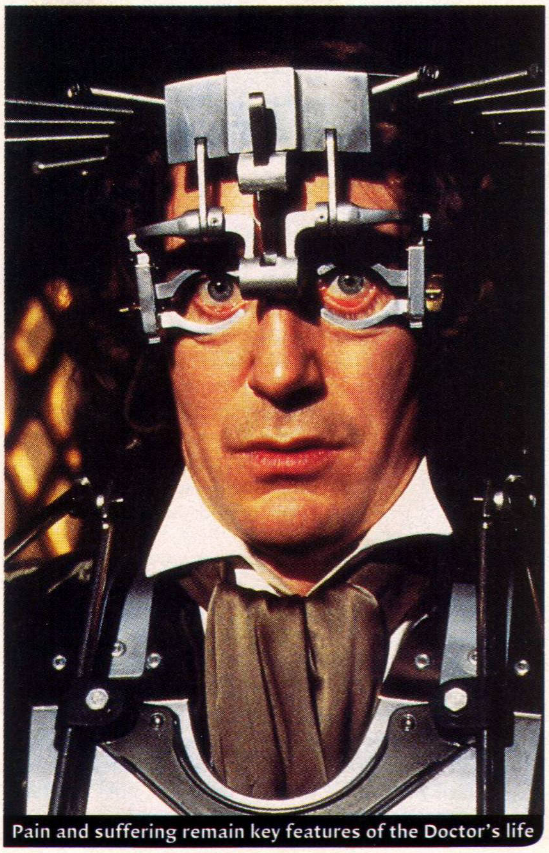
It's irritating, but you can't blame them. I don't think literature is the most important medium for *Doctor Who* – television causes people's brains to work faster, and that's good. People are now so television-literate that you can compress information into ludicrously short spaces of time. In *Doctor Who*, the fact that the stories got consistently shorter is a fairly good indicator – by the 1980s, not only were people not seriously thinking about seven-part stories, they were starting to realise that four parts was a bit long.

So presumably you'd be interested in writing for television?

Unfortunately, I'm a monomaniac – I'd want complete control. What I'd like is to be sole scriptwriter on the cartoon series of *Doctor Who*. That way I could get this Time Lord war started, tie up all the loose ends of *Alien Bodies*, and there would be enough distance from the real continuity for me to get away with it. I'm deluding myself, but people who aren't *Doctor Who* fans might like it, and that's important. All the criticism of the TV Movie came from people saying it wasn't *Doctor Who* – and they're right, it wasn't. It's really good though – it beats the pants off any *Star Trek* pilot, or the one for *Babylon 5*.

Doctor Who fans judge things in terms of whether they're good *Doctor Who* rather than good television. No-one who wasn't part of the fanbase could possibly enjoy *The Deadly Assassin* – it's so badly made. It hits all the right notes in terms of continuity, but the plotting's terrible, the direction's terrible, the music's terrible, everything about it is shoddy. Whereas *Revelation of the Daleks* is great television but terrible *Doctor Who*. The Doctor doesn't get involved until three-quarters of the way through, and it doesn't feel anything like a *Doctor Who* story. In *The Sixth Doctor Handbook*, one of the writers says he doesn't like it because if he wasn't a *Doctor Who* fan it wouldn't interest him, which struck me as an indicator of how incapable fans are of appreciating the opinions of people outside the fanbase. When *Revelation* was repeated, four people I know who aren't fans phoned me up to tell me how good they thought it was. A cartoon series might not be *Doctor Who* – but it could be good, and millions of people might enjoy it.

'What I'd like to be is sole script writer on a cartoon series of Doctor Who'



Pain and suffering remain key features of the Doctor's life

Are you happy that *Interference* is your best work?

Yes – writers usually say this because the latest one is closer to them, but I've made an effort to make each book better than the last one. It even applies to *Interference* Book Two, which is is slightly better than Book One. I don't want to do more *Doctor Who* novels after *Interference* because I've set myself the challenge of doing something better, and I'm not sure it's possible.

The point of *Interference* is that any solutions to human problems in the late 20th century will be cultural rather than political. I didn't realise how much I believed that until I wrote the book, and what I'm hoping is that people will come away from it not able to watch certain things on television or read certain things in newspapers in quite the same way as before. But because it's just a *Doctor Who* book and such a small part of an increasingly small field, it won't have the impact I'd like. DWM

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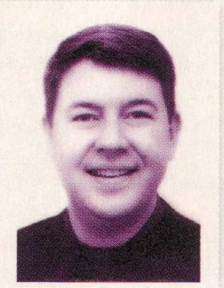
Clayton

Jac

Peter


Richard

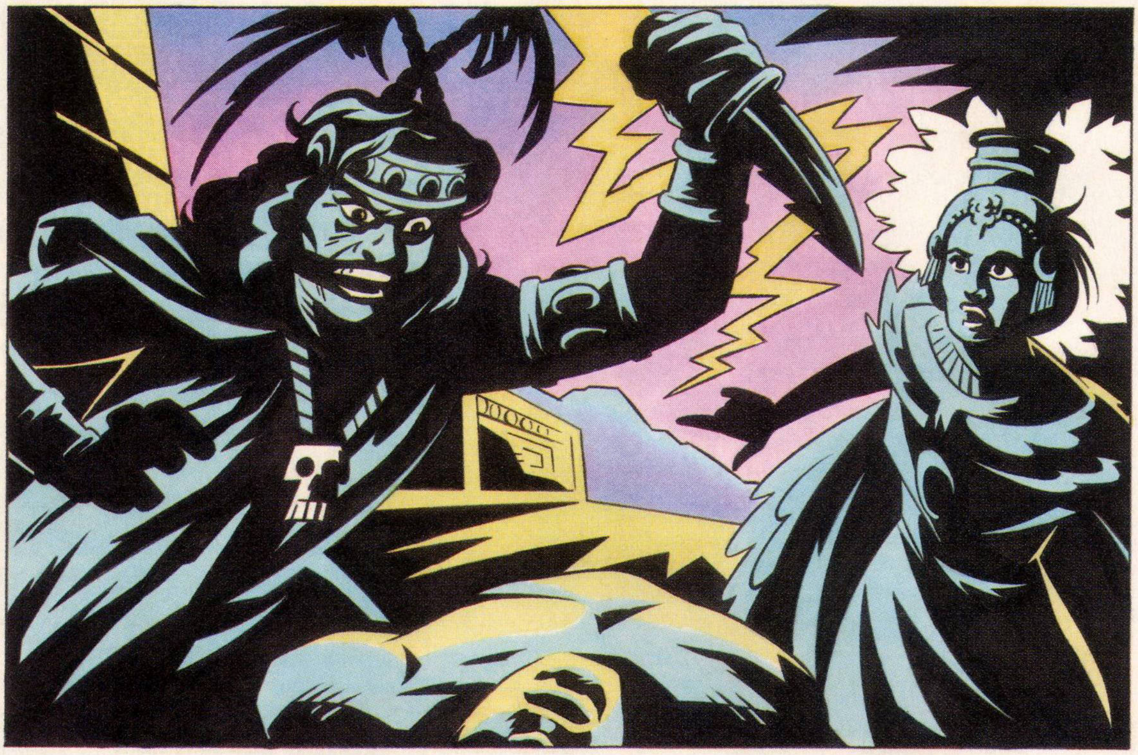


Illustration: Adrian Salmon

EPISODES 025 TO 032

Suburban Brockley might seem like an unlikely starting point for a round trip taking in Marinus, Mexico and deep space – but it's where our four intrepid travellers have assembled this month. And so, the Team having parked themselves gingerly upon Jac's inflatable furniture – and joined in their gawping by goldfish Ben and Polly – *Sentence of Death*, the fifth part of *The Keys of Marinus*, begins to unspool. Ian has been falsely arrested for the murder of a Millennius City guard . . .

"Millennius is very like England, isn't it?" pipes up Peter. "Burglar alarms, display cases, very similar legal system too . . . Still, it's much more advanced than 1960s Earth – look at the wall, they've got push-button phones!" However, once Chesterton has been brought before the Beak – or rather, the Beaks – Richard is altogether less concerned about the schoolmaster's plight than the presiding officials' attire: "Why are three members of the Greek Orthodox Church judging him?" "I'm expecting them to burst into *If I Were a Rich Man* at any second," rejoins Peter.

Clayton's in a cynical mood. "So what exactly has the Doctor been doing for a week in Millennius? The lazy old sod certainly hasn't made any inroads into obtaining the last key!" He gets his answer a few moments later, when the Doctor acts as Ian's defence counsel: "Ah, it looks like he's been studying art, judging by his accomplished watercolour of the micro key . . ." Jac, on the other hand, notes that: "Everyone is beginning to rely on the Doctor – Ian needs him to defend him. He does seem very efficient and nice here – I'm starting to like him much more."

The courtroom intrigue drags on into the final episode, *The Keys of Marinus* proper, with the none-too-unexpected revelation that prosecutor Eyesen was the murderer all along. "Aaaaaargh!" exclaims Jac. "The criminals giving themselves away by being stupid and saying things they have no need to say is just the worse plot device *ever* in *anything*!" The TARDIS crew are promptly whisked back to Arbitan's pyramid, where Yartek-leader-of-the-alien-Voord awaits them. No-one's buying Yartek's disguising himself beneath Arbitan's cowl, however. Jac sighs: "They spot Yartek is not Arbitan because he does another stupid-villain-giving-himself-away-unnecessarily thing, rather than because he has a huge, strangely-shaped head! Aaaargh again!" She thinks about this some more: "In the first episode, the Voord were humans who wore rubber suits. Now, they're monsters who look like that – why else would Yartek put on Arbitan's robes without taking off his rubber gear? The first major continuity cock-up in *Doctor Who* – and within one story!"

CLICHÉ COUNTERS

Deaths on screen so far	00029
One or more regulars rendered unconscious	00013
One or more regulars incarcerated	00016

Finally, Yartek inserts the false key in the Conscience, and it's all over. Clay is *not* happy: "Let me get this straight: the machine blows up and the Conscience is destroyed forever, yes? So *what*, may I ask, was the *whole bloody point* of this tedious story, then? Eh? *Eh?!?*"

The Aztecs commences with the TARDIS touching down inside *The Temple of Evil*. "Shut your eyes, Jac, it's a skull!" barks Peter as the episode's opening shot appears. A few minutes in, and Richard is already singing the praises of writer John Lucarotti: "He wastes absolutely no time getting into the story. Within the first two minutes we know where we are, when we are and that the Aztecs practice human sacrifice. To cap it all, Barbara is then separated from the rest and is mistaken for a reincarnated High Priest. If this story had been done in the 1980s, you'd probably have had to wait at least half an episode to get this far." "Barbara always seems to get the cushy numbers," observes Clayton. "The first to be made a fuss of in Morphoton, and now she's being crowned High Priestess of the Aztecs. I bet she always gets the best table in restaurants!"

Clayton is, nonetheless, very taken with the Doctor and Yetaxa – sorry, Barbara – confronting one another in the "You can't rewrite history" scene: "Barbara's argument with the Doctor is beautifully played, with the mutual respect the pair have for one another clearly shown." Peter agrees, adding: "Isn't this just *so* much better than the adventure on Marinus? The regular cast are taking it seriously again . . ."

A hush settles as the second episode,

The Warriors of Death, begins; everyone is quietly overawed by the presentation so far. Peter: “Now this is what I call ‘alien’. Forget Marinus and its oddly familiar flora and fauna – 15th century Mexico is a real culture shock for the viewers. An entire society dependent on human sacrifice for its most basic needs – a society whose culture and tradition demands that blood be spilled simply to water cocoa plants. I bet Tlotoxl *loved* the monsoon season . . .”

The Bride of Sacrifice is next, and the big event is the Doctor's engagement to the cocoa-crazed Cameca. Peter: “It's a lovely, gentle scene which has further softened the character of the Doctor. He hasn't been a ‘crotchety old man’ since his encounter with Kublai Khan . . . he's now far more like a ‘barmy old granddad’. Yet again, Billy has proved himself to be a superb comedy actor!”

Richard is in full agreement. “Hartnell really plays these scenes perfectly. The real revelation is the fact that although he's shocked by the realisation that he's just got engaged to Cameca, in their next scene he shows no concern about it at all. In fact, he sounds as if he's quite looking forward to it!” He's also very taken with Ian and Barbara's ‘showdown’ over her right to interfere with history. “This is a wonderful scene and the arguments put forward are much stronger than those that the Doctor gives in *The Temple of Evil*. Tlotoxl and the rest of the Aztecs aren't inherently wicked, they're just living their normal lives and doing what they accept to be right and proper.” Clay nods. “It's nice to see Ian as the most reasonable character for once. This conversation with Barbara shows that he is more capable than she of seeing the wider picture.”

Jac is primed for a full-on ‘gush’. “This is a really brilliant story – and a wonderful change after the simplistic moralising of the Terry Nation stories. Rather than automatically accepting standard 20th century views as correct, it actually explores the complexities of another culture. And it's full of grey areas – Tlotoxl is supposedly the villain, but is standing up for his people and his beliefs against Barbara, a self-confessed false goddess.” Pause for breath. “The supposed ‘good guys’ of the TARDIS crew are manipulating, lying to, and putting in danger the person who is most sympathetic to them – Autloc.”

‘It's a real let-down when the all-powerful Sensorites look like old man Steptoe in a leotard’ *Clayton*

The rapture continues through the final episode of this tale, and our mob is silent right through to the closing moments – a very real measure of the quality of the material they're watching. “The baddies have won!” wails Peter. “Tlotoxl has maintained his position of power, Autloc has gone into exile, the Doctor's lost his girlfriend and Barbara has failed to change history. Still, at least it was Ixta and not Ian that fell off that nasty two-foot drop.”

Clay disagrees: “An unusually downbeat ending, sure, but there are no real winners or losers. The Doctor's assertion that Barbara has, if nothing else, saved one good man is just beautiful.”

“But the people who are happy to see the killing continue, certainly come out of it best,” counters Jac. “And the gentler souls suffer. Cameca loses the Doctor, and Autloc has his entire faith destroyed and leaves forever. The Doctor says it's for the best, but you're left wondering.”

So affected are the team by the tale that no-one feels ready to plough straight on into *The Sensorites*. Cocoa is drunk as the issues raised by *The Aztecs* are discussed further. Only the lateness of the hour eventually forces them to the next episode, *Strangers in Space*. Bar murmurs of approval regarding the stylish way the camera follows the TARDIS crew out through the ship's door (Peter: “Oh, that's just beautifully directed”) the sense of disappointment in the room is palpable.

Jac: “It's implied that some time has passed since the last story, but even so Barbara's ‘No, I've got over that now’ about the Aztecs is terribly dismissive of what appeared at the time to be a life-changing experience for her. And it's so obvious that this is a different writer. Everyone's suddenly become slow and plodding, after the quick wits and intelligence of the last story, and the dialogue is very clumsy.”

Slow and clumsy the episode may be, but as we meet hypnotised humans on starship and discover that they are being manipulated by unseen aliens, it does bring a building sense of unease. Clayton's praise for this is still measured, however. “There are moments in the episode – such as the scenes where Susan and Barbara are trapped with a potentially violent madman – when you feel it could easily become an extremely tense drama, but it keeps being let down by incoherent dialogue and a lack of credible explanations.”

Peter is, as always, more forgiving. “This is rather creepy . . . *Doctor Who* as a psychological thriller. Move over Clay, I may have to hide behind the sofa!” He's also very taken with the final scene, where Sensorite appears outside the spaceship window. “That is, without doubt, the scariest moment in the series to date. What a cliffhanger!”

Jac laughs. “But the Sensorite looks so cute! He's like a little puppy trying to get in!”

“But we *should* be scared,” says Clay. “We know these Sensorites are clever enough to be able to cut out the TARDIS lock without the regulars noticing, despite being only five feet away.”

The Sensorite-at-the-window remains a bone of contention at the start of our final episode, *The Unwilling Warriors*. Richard: “I can't work out why the cliffhanger to episode one works so well, but then looks so naff when the sequence is restaged at the beginning of episode two.” Jac: “That's because the Sensorite at the window in the recap isn't anywhere near as cute. He's just standing there. That's the biggest disappointment in history of the show so far!”

In this episode, the time travellers decide to take the offensive, and discover more about their baldy, lock-thieving captors – but Richard is confused by Ian's motivation.“Why does Ian make such a long and determined effort to find the Sensorites on board the ship and then as soon as he does, spends all his time running away from them?”

“And they don't look all that threatening, do they?” comments Clay. “They were set up as a terrifyingly powerful force, and comes as a bit of a let-down to find that they look like old man Steptoe in a leotard.”

As the titles roll on our eighth episode, Jac, Clay, Peter and Richard seem quite disinterested. While it's true that *The Sensorites* has already displayed many faults, it is also suffering from the immediate comparison to *The Aztecs*, much as it must have back in 1964. Our team may have been called upon to comment on the exploits of space cadets Maitland and Carol, but their thoughts are still back in 15th century Mexico, with Autloc and Cameca. “Do you think Barbara really made anything better in *The Aztecs*?” asks Jac, tellingly. **DWM**

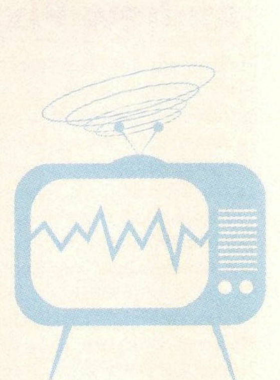
WE WANT *YOUR* COMMENTS TOO!

We've expanded *The Time Team* to allow readers of **DWM** the chance to join in . . .

Unfortunately, there's not nearly enough room even in Clayton's West Country barn to accommodate more than, say, 50 of you, but if you'd like to keep pace with the gang and watch eight episodes of *Doctor Who* in the sanctuary of your own home each month, then we'd be happy to print your observations here.

As each issue of **DWM** is completed some weeks ahead of publication, the second batch of readers' comments won't see print until the issue after next – **DWM** 284 – when our team will be viewing or listening to the episodes *A Bargain of Necessity* to *Day of Reckoning* (that's *The Reign of Terror* 5 to *The Dalek Invasion of Earth 3*, for the sane).

If you have anything edifying or astonishing to say regarding these episodes then drop a line to ‘The Time Team’ at the editorial address on page six or an email, marked ‘Time Team’ in the subject line, to: *doctorwho@marmags.demon.co.uk*



The Awakening

A link between two time zones revives an ancient force for evil in an English village . . .

Archivist: Andrew Pixley

PART ONE

England, 1984. Jane Hampden, a schoolteacher in the small English village of Little Hodcombe, is pursued into a stables by Roundheads on horseback – who turn out to be none other than her friend Ben Wolsey and a number of other villagers. Led by local magistrate Sir George Hutchinson, they are engaged in a war game, re-enacting an especially vicious battle which took place in the village on 13 July 1643, during the English Civil War; Miss Hampden protests that their high spirits are getting out of hand.

En route to the village – where crewmember Tegan's grandfather, Andrew Verney, lives – the TARDIS hits a strange energy field before materialising in the crypt of Little Hodcombe's dilapidated church; there, the Doctor, Tegan and Turlough glimpse an oddly anachronistic figure who evades them. Passing through the nave, the Doctor examines a strange crack in the wall. Outside, the trio are confronted by the 'soldiers' and taken before Sir George, accused of trespassing. Distraught to learn that her grandfather has disappeared, Tegan runs off – and her bag is stolen by the odd figure seen earlier, a plague-ridden 17th century man. The Doctor and Turlough also escape, the latter soon finding Tegan in a barn. It transpires that Sir George believes that something wonderful is coming to the village, and wants Tegan to be the Queen of the May.

Ben Wolsey (Glyn Houston) – a colonel in Sir George's army

The Doctor returns to the church, where he meets Will Chandler, a frightened boy from 1643; Will had hidden from the fighting in a priest hole. Turlough and Tegan join them; the Doctor says that the plague victim is one of a number of psychic projections which they have seen. Will says that a force known as the Malus came to the village in his time – and made the battle at Little Hodcombe so very bloody. Tegan is recaptured by Hutchinson's men. Back at the church, the Doctor and Will discover a secret passage – inside which they encounter Miss Hampden, who had entered the tunnel at its other end, in Wolsey's parlour. They evade Sir George, who drops a ball of alien metal which the Doctor recognises as tinclavic, a substance mined exclusively for the inhabitants of the planet Hakol. Returning to the church, the Doctor explains his belief that the Malus, which Verney was researching, was part of a probe from Hakol – where psychic energy, on which the Malus feeds, has been harnessed. The Doctor is examining the cracked wall when smoke billows out from it, engulfing him . . .

PART TWO

Miss Hampden helps the Doctor away from the crack, behind which a huge face, akin to a wood carving of the Devil, is revealed: the Malus. More psychic projections of historical figures appear, and Will flees. Entering the tunnels, the Doctor realises that the Malus is reactivated by psychic energy, such as the battle of 1643; Sir George hopes to reactivate it by making the final battle in the war game real, thus harnessing the creature's energy.

Turlough is captured by Sir George's men and imprisoned in a hut with Verney, but the pair soon break out. Wolsey has become convinced that Sir George is mad, and when Miss Hampden and the Doctor arrive at his home, they hatch a plot to replace Tegan – who has been dressed as the Queen of the May – with an effigy, since the Queen's fate is to be burned at the stake. As the Malus face inside the church becomes ever more active, the Doctor re-encounters Will on the green, where they and Wolsey spoil the planned burning of the Queen.

The Doctor and his friends make for the TARDIS, only to find it invaded by a small version of the Malus. The Doctor uses the TARDIS' controls to attack the Malus with a fixed frequency, and the party go up into the church. Sir George staggers in as the Malus summons up more psychic projections in a bid to incite more violence, but Will pushes him into the smoking crack. Knowing it has lost, the Malus destroys itself; the Doctor gets everyone safely into the TARDIS, dematerialising before the church collapses. The Doctor is coerced into staying in Little Hodcombe awhile – but not before dropping Will off in 1643.

'Do you know anything about psychic energy?'

Having seen the alien Malus made manifest in the church, the Doctor leads the way along the secret passage connected to the house where the war games are being plotted by Sir George – but his unwilling companion Jane Hampden fails to see why he wants to confront Sir George again. Exasperated, he tries to explain . . .

THE DOCTOR Do you know anything about psychic energy?
MISS HAMPDEN Oh, you know I don't.
THE DOCTOR Then a quick lesson. It can of course occur in many and varied forms, but the type here capable of creating projections requires a focus point. [*Miss Hampden looks blankly at him*] Oh dear oh dear. A medium.
MISS HAMPDEN [*inspired*] As with a poltergeist!
THE DOCTOR Yes, a bit more complicated. In this case it isn't the medium creating the projections, but the Malus. The medium simply gathers up all the psychic energy for it to use. And what at the moment is creating the most psychic energy? [*Miss Hampden looks nonplussed again. Helpfully, the Doctor whispers*] The war games?
MISS HAMPDEN The war games!
THE DOCTOR And who controls the war games?
MISS HAMPDEN [*in realisation*] You'd better speak to Sir George.
THE DOCTOR Yes. Trouble is, I don't think he'll have any idea what it is he's doing. The Malus is pure evil. Given enough energy, it will destroy not only him, but everything else. [*Beat*] Cheer up!

From **The Awakening** Part Two, by Eric Pringle

In Production

he main cast gather together for filming at St Bartholomew's Church

Lake District writer Eric Pringle, a regular viewer of *Doctor Who*, had first been commissioned to pen a script for the series late in the summer of 1975; his *The Angurth*, a two-parter concerning sacrifices to living stones, had been planned as the penultimate story of Season 13. However, the serial hit problems and was dropped, its slot being combined with the subsequent four-parter's to accommodate Robert Banks Stewart's *The Seeds of Doom*.

Six years later, Pringle was encouraged to submit material for the show once more by his agent Peter Bryant, himself a former *Doctor Who* producer and story editor. Pringle sent two four-part ideas 'on spec' to script editor Eric Saward in August 1981; both were written for a Doctor travelling with two female companions and one male, the Tegan/Nyssa/Adric line-up being then the most recent on screen. The first of these ideas was called *War Game* (also possibly known as *Poltergeist*), which arose from Pringle's fascination with the English Civil War. The crux of the story had the two time zones of the 17th and 20th centuries becoming entangled, with a present-day Civil War commoration descending into horrific 17th century savagery. (In the finished programme, the fictional battle at Little Hodcombe takes place on 13 July 1643 – the same day that Prince Maurice, commander of the Royalist Forces in Gloucestershire, defeated the Parliamentarian Sir William Waller at the Battle of Roundway Down, near Devizes.) The events were to occur in an English village, drawing upon Pringle's local knowledge of the Lake District; the author also wanted to create a new sort of monster which

Photos: BBC Video [17]

WRITER Eric Pringle

Eric Pringle was born in Morpeth, Northumberland. After reading literature at Nottingham University, he worked for an insurance company, beginning to write for in-house publications. Keen to pursue writing, he decided to submit material for television and radio, one of his earliest sales being an episode of the BBC's 1974 drama series *The Carnforth Practice*. As well as plays and episodes of series for the commercial stations HTV and Yorkshire, Pringle wrote *Jogger* for BBC Radio 4 and *The Ten Commandments* for the BBC World Service. After *The Awakening*, Pringle continued to write largely for radio, including a comedy thriller called *A Change in the Weather* and a ghost story, *Is Anybody There?*

Jane Hampden (Polly James) recoils from the awakening Malus

used psychic powers. (The other storyline, *The Darkness*, was allegedly a Dalek serial.)

With work underway on the last couple of serials of Season 19 and storylines being commissioned for use in Season 20, Saward did not immediately respond to Pringle's submissions; indeed, Bryant followed up the matter on Pringle's behalf in November. However, with the bulk of Season 20 underway or delivered by the early spring of 1982, Saward was able to look forward to planning the 1984 season – and was attracted to *War Game* for the notion that the past could be stored up within the stone of buildings. Pringle was invited to London to discuss *War Game* with Saward, who outlined the show's new supporting cast: Adric was soon to be 'killed off' in *Earthshock*, Nyssa was being written out in *Terminus* (scripts for which had only just been delivered); meanwhile, back in May 1981 a new companion called Turlough had been created for inclusion in the new stories. Equipped with a format guide for Season 20 giving further details for Turlough, Pringle was commissioned to write a four-part scene-by-scene breakdown of *War Game* on Monday 1 March 1982.

Pringle developed the breakdown over the next few months – becoming slightly worried that, in its more detailed form, there was insufficient material to sustain a full four-part story. This was duly submitted to Saward (whose summer was largely devoted to rushing *Mawdryn Undead* into the schedules at short notice after a story called *The Song of the Space Whale* collapsed). Although he liked the breakdown, Saward was concerned about the practicalities of *War Game*, thinking it would prove too expensive; nevertheless, after a further meeting to discuss the serial's content, he commissioned Pringle to write the first episode's script on Wednesday 1 September. It appears that this first episode was recommissioned during December, with a guarantee that the remaining three scripts would be given the go-ahead on the basis of the first.

The serial's title became *The Awakening* early in 1983. Pringle delivered the first script on Friday 7 January, and had already started writing the second when Saward contacted him to discuss the project's progress. The script editor now believed that the story did not work in four parts; Pringle had not set up the situations properly, and characters were interacting without any real reason to. Producer John Nathan-Turner agreed that the story lacked impact in its current form, although Pringle had tried very hard to develop it. In March, it was formally decided to make *The Awakening* Season 21's two-parter, and Pringle was asked to compact his completed scripts for the first two instalments to make up Part One, with the remaining narrative making up Part Two. There were no major changes to either the content or the narrative, and both writer and script editor agreed that the two-part form suited the material better.

Pringle mailed his rewritten scripts to Saward early in April, but the script editor was not terribly keen on the over-length teleplays. Saward worked extensively on the submissions over the next couple of weeks, adding various continuity aspects to Part One and restructuring Part Two. Saward's additions included a Part One scene featuring the Doctor's new robot companion Kamelion (having been added to the TARDIS crew in *The King's Demons*, problems with the mechanical prop used had already necessitated the character's rapid removal), plus comments about the Hakol probe being constructed from the metal tinclavic – as mined on the planet Raaga by the Terileptils, the monstrous villains of Saward's 1982 story *The Visitation* (the reference was intended to maintain the creatures' profile in the series' mythology, in anticipation of their possible reappearance). Saward sent the rehearsal scripts to Pringle on Wednesday 27 April, apologising for the exten-

Turlough (Mark Strickson), seized by a Roundhead sive revisions to his originals. Pringle thought the rewrites confusing, Saward's further condensation of the story making the narrative appear rather rushed.

In the rehearsal script, the "worn carving" on the church pulpit gives the Doctor's team the first hint of the Malus' appearance, showing a man retreating from "a distorted mask-like . . . inhuman image." The intention was that the Malus' face should emerge from the fabric of the church wall itself, rather than be behind it; the crack in the wall should have been horizontal, not vertical. The original Part One cliffhanger, therefore, had the crack splitting "wide open" and flipping up "like a huge eyelid. A baleful, gigantic eye glares at the Doctor" (the second eye was to be exposed at the start of Part Two). There was little description of the Malus in the script, although in Part Two it was noted that: "Its grotesque shape almost seems to throb as it grows stronger, gorging itself on the fear and panic." When the small Malus in the TARDIS was destroyed towards the end of Part Two, the script indicated that: "Suddenly the Malus erupts. Mucus pours from its mouth."

By May 1983, *The Awakening* was confirmed as the second serial of Season 21, and its director as Michael Owen Morris, working on what would prove to be his only *Doctor Who* serial. This was a big break for Morris, who had previously been a production assistant on *The Pirate Planet*; at one time scheduled to direct *Vengeance on Varos*, he subsequently went on to work on *Juliet Bravo*, *Tenko Reunion*, *Campion* and *Medics*, becoming a senior figure in the BBC Drama Department.

The designer was Barry Newbery, a *Doctor Who* veteran who had worked on the first serial in 1963 and many others since, most recently 1977's *The Invisible Enemy*; *The Awakening* was to be one of his final BBC assignments, and he retired soon after. Make-up designer Ann Ailes (aka Ann Ailes Stevenson) had previously worked on *The Face of Evil* in 1976, while costume designer Jackie Southern was new to the series; neither worked on *Doctor Who* again. Visual effects were originally to be handled by John Horton, who had worked on a total of eight *Doctor Who*s between *Spearhead From Space* and *Logopolis*; however, on Friday 3 June, Nathan-Turner wrote to departmental head Michaeljohn Harris, asking for a different designer to be allocated to *The Awakening* since Morris had clashed with Horton on a previous production and was relectant to have him on the team. Horton's replacement was Tony Harding, who had previously worked on *The Invisible Enemy*, *The Power of Kroll*, *State of Decay* and *The King's Demons*.

'The battle on the village green caused quite a consternation with the villagers'

Peter Davison

Cast as Miss Hampden, Polly James, best known as Beryl in the BBC sitcom *The Liver Birds* between 1969 to 1974, was the main guest star for the serial. The role of Hutchinson was offered first to Anthony Valentine (a star of *Colditz* and *Raffles*), then to Clifford Rose (star of *Secret Army* and its spin-off *Kessler*) on Monday 4 July. Rose, who had appeared as Rorvik in *Warrior's Gate*, turned down the part on the grounds that he could not ride a horse. It seems also to have been rejected by Charles Kay (with whom Morris had worked on BBC1's *Fall of Eagles*) before being accepted by Denis Lill, previously Dr Fendelman in *Image of the Fendahl* and a regular in *Survivors*. Glyn Houston, who had played Professor Watson in *The Hand of Fear*, also returned to the series, here playing Ben Wolsey. The part of Andrew Verney was originally offered to veteran actor Maurice Denham, but ultimately went to Frederick Hall. To play the part of young Will Chandler, Morris recalled an actor called Keith Jayne, with whom he had worked on *The Onedin Line*; Jayne had played many juvenile roles, as in Southern Television's *Scarf Jack* (Jayne was soon to work with *Doctor Who* co-star Janet Fielding again, in Central's *Murphy's Mob*). The Drama Early Warning Synopsis for the serial was issued on Thursday 7 July, promoting Lill, James and the Malus as major selling points. No transmission dates had been fixed, other than its being the second serial of the new season.

One week's location shooting, involving all the principal cast, took place on the Dorset/Hampshire border in mid-July; the unit was based at a hotel in Fordingbridge, Hampshire, just south of Salisbury. The initial venue was Tarrant Monkton, a village near Blandford Forum in Dorset, west of the unit hotel – but nothing was filmed on the first day, Monday 18, which was used to give Lill, Houston plus fellow actors Jack Galloway, Christopher Saul and Christopher Wenner (a former *Blue Peter* presenter) time to familiarise themselves with the horses they were required to ride. Galloway, playing Sir George's right-hand man Willow, had assured the crew that he could ride a horse when he got the part – but it was soon clear that he was terrified to be in the saddle.

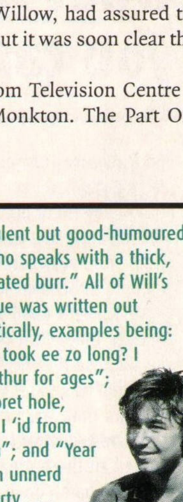
Will Chandler (Keith Jayne) stops the burning of the Queen of the May

The remaining cast and crew departed by coach from Television Centre at 8.00am the following morning to travel to Tarrant Monkton. The Part One

SCRIPTING Characters

The script for *The Awakening* described Jane Hampden as wearing "shirt jeans and boots . . . a forceful, down-to-earth school teacher". 'Colonel' Ben Wolsey was "a huge man, dressed like one of Cromwell's Ironshirts . . . a burly, gentle, mild-mannered farmer of about forty." The nominal villain, Sir George Hutchinson (at one point Sir John Hutchinson), was introduced as "a dapper, military man with a Cavalier moustache and no-nonsense authoritative manner. He speaks with the confident assertiveness of a man used to instant obedience." Hutchinson's aide, 'Sergeant' Joseph Willow, was "his land agent and general henchman . . . a solid, florid man." Tegan's grandfather Andrew Verney was described as simply "an old man in twentieth century clothes" (distinguishing him from the bulk of the villagers participating in the war game).

One character to whom much attention was paid was young Will Chandler, "a youth in seventeenth century clothes . . . a truculent but good-humoured lad, who speaks with a thick, antiquated burr." All of Will's dialogue was written out phonetically, examples being: "What took ee zo long? I bin in thur for ages"; "'S a pret hole, inner? I 'id from vightin"; and "Year Zixteen unnerd and vorty . . . three."



A very civil war

In Doctor Who, Denis Lill has carved a niche playing vain men manipulated by evil. "Such fun!" he tells Steve Lyons and Chris Howarth

Sir George Hutchinson in *The Awakening*

Native New Zealander Denis Lill moved to England in the mid-1960s to work as an actor. He's since become known for TV work ranging from *Mapp and Lucia* to *The Inspector Alleyn Mysteries* and *Only Fools and Horses*. Telefantasy fans, however, will perhaps remember him best for his regular role in Terry Nation's post-apocalyptic series *Survivors*. "We got up early in the morning, we climbed on a horse and we went to work," he recalls fondly. "The correct way to earn a living!"

The first of his two *Doctor Who* appearances was as Fendelman in 1977's *Image of the Fendahl*. Denis was an avid viewer of the series at the time: "I think everybody watched *Doctor Who* in those days. It was pretty wild stuff for its time, and I still think that Tom Baker was the definitive Doctor, he was absolutely brilliant . . .

"I'd known Tom for years, because we were together at the National Theatre. I was there when he got the part of Rasputin [in the film *Nicholas and Alexandra*] – I can remember him turning up in the dressing room, ashen-faced because he'd been auditioning and screen-testing and [Laurence] Olivier had been pushing him and John Dexter had been coaching him, and he finally arrived one night and said, 'I've got it,' and we all went crazy, it was champagne all round. He's a nice guy is Tom, very easy to get on with and quite eccentric in his own way."

'You just have to take the part for what it's worth and play it for all you can get out of it'

Denis Lill

Was there a good working atmosphere on *Fendahl*, then? "Oh yes, because it was such fun and because it embodied all the best aspects of television as well, it was full of visual effects and stuff like that. We just sort of wandered around the studio and saw how all the special effects worked, pressed all the buttons on the computers and generally had a good time. But also, the directors really knew their stuff. George Spenton-Foster had been around for a long time, he was no starter as far as directing was concerned. The difference between those episodes and the ones later was that *Doctor Who* had become very much a sort of proving ground for young directors, because they'd put it on the back-burner as it were."

Did Denis then feel that the show had lost its impetus by the time of *The Awakening*? "Not really," he considers. "It seemed to be going hot and strong at the time. But I think the character of the Doctor had lost a certain amount of charisma – because he was such a charismatic character, even way back in the days of Bill Hartnell, and you know, Peter Davison turns up with question marks on his collars and you think, 'Wait a minute, this isn't the Time Lord that we saw in the beginning.' It had gradually become your 'friendly Time Lord next door' sort of character."

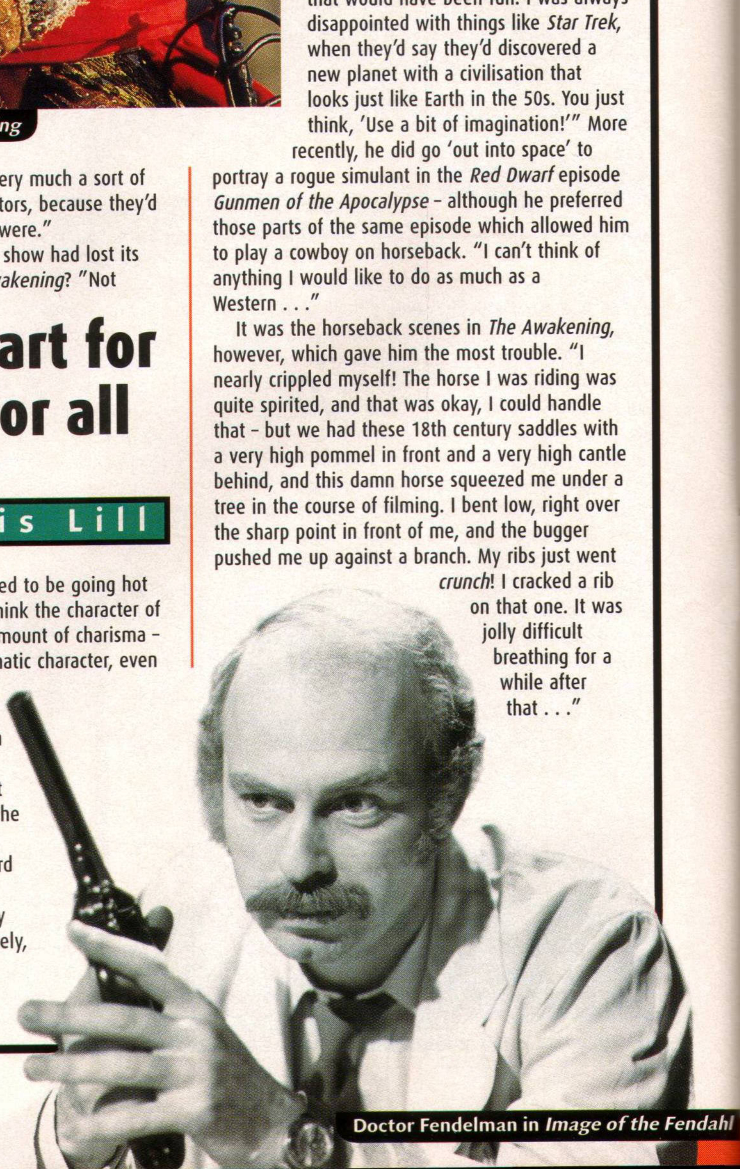
Were Denis' two stories very different to work on? "Absolutely, yes! The Doctor had changed and there was a different way of presenting it all as well, they just had a different approach. And in the first one, *Fendahl*, most of my stuff was in the studio, while in the second one we were out and about, which made a big difference."

Denis' two *Doctor Who* characters were very different, however. "Fendleman was a mad scientist with a strange sort of German accent, and Sir George Hutchinson was a barking mad English country squire who leapt around in Royalist uniform on a horse . . . but that's an actor's stock-in-trade, you just have to take the part for what it's worth and play it for all you can get out of it."

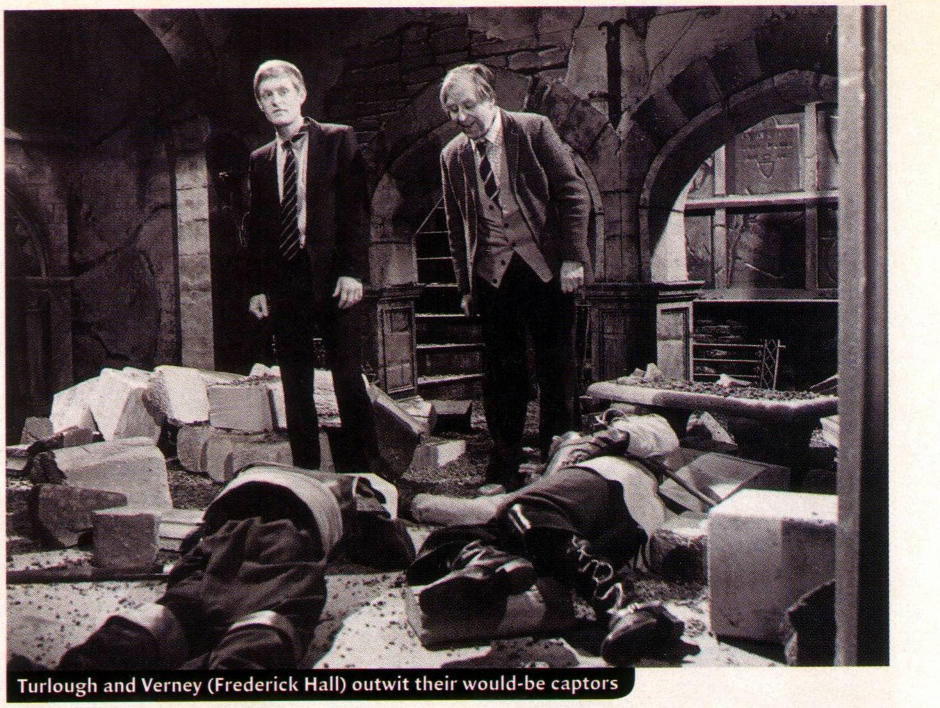
We wondered how Denis had come to work on *Image of the Fendahl*? "I think I was simply cast because I had been working with George Spenton-Foster at the time." The same was true of Michael Owen Morris, who directed *The Awakening*: "Michael had been a mate of mine for years, going back to the *Survivors* days . . . He offered me ten days in Dorset riding a horse and I said 'Yes, absolutely, no problem at all, love to!'"

With both of Denis' stories being Earthbound, we wondered if he would have liked the opportunity to do something a little more fantastic? "Oh yes, that would have been fun. I was always disappointed with things like *Star Trek*, when they'd say they'd discovered a new planet with a civilisation that looks just like Earth in the 50s. You just think, 'Use a bit of imagination!'" More recently, he did go 'out into space' to portray a rogue simulant in the *Red Dwarf* episode *Gunmen of the Apocalypse* – although he preferred those parts of the same episode which allowed him to play a cowboy on horseback. "I can't think of anything I would like to do as much as a Western . . ."

It was the horseback scenes in *The Awakening*, however, which gave him the most trouble. "I nearly crippled myself! The horse I was riding was quite spirited, and that was okay, I could handle that – but we had these 18th century saddles with a very high pommel in front and a very high cantle behind, and this damn horse squeezed me under a tree in the course of filming. I bent low, right over the sharp point in front of me, and the bugger pushed me up against a branch. My ribs just went *crunch*! I cracked a rib on that one. It was jolly difficult breathing for a while after that . . ."



Doctor Fendelman in *Image of the Fendahl* scene in which Tegan and Turlough are pursued by the troopers was shot at 1.00pm at the ford in Tarrant Monkton; all four horses were needed for this sequence, plus a towel and change of shoes for Fielding (who wore her costume from the preceding serial, *Warriors of the Deep*, for most of the story). The unit then travelled south to St Bartholomew's Church at Shapwick near Wimborne Minster in Dorset, where the Reverend Monds had agreed to allow filming, although certain parts had been declared 'no-go' areas and roped off. A short Part Two scene showing Will running across the meadow beside the church was filmed before the crew shifted to the Shapwick Village Cross (opposite the Anchor Inn) to shoot the Part One sequence involving Wolsey and Willow's patrol. It was then back to the church to film Tegan and Turlough emerging from the vestry in Part One; here, the unit also set up a fake lych-gate and removed the church's noticeboard, to be ready for filming the next day. Shooting wrapped at around 6.00pm, when both lead actor Peter Davison and guest star James arrived. Davison was accompanied by his wife, actress Sandra Dickinson; this was Dickinson's only visit to a *Doctor Who* location shoot.



Turlough and Verney (Frederick Hall) outwit their would-be captors

Shooting on Wednesday 20 began at St Bartholomew's at 9.00am. Davison wore a new version of the Doctor's costume, the original having presumably been left on Sea Base 4 during *Warriors of the Deep*; the pullover had broader stripes than the original, and the shirt now had green lining, as opposed to red. Scenes filmed in the morning included the TARDIS crew emerging from the church in Part One (for which extra John Kearns was made up as the half-blind 17th century plague victim, with a latex appliance placed over his left eye), the Doctor and Will ducking inside the vestry later in the same episode, Tegan and Jane Hampden entering the church in Part Two, and the Doctor's party drawing up at the lych-gate in a horse-drawn cart. This last scene resulted in one of *Doctor Who*'s most notorious out-takes. Distracted by its mare, which was standing in the adjacent field, the horse was at first reluctant to approach the lych-gate; the mare was therefore brought into the churchyard and kept out of shot, the thinking being that the horse, attracted to the mare, would then happily perform. On the next take, although the required shot of the Doctor's party arriving was achieved, the horse continued on towards the mare – demolishing the fake lych-gate with the cart it was dragging behind it.

'I spent most of The Awakening locked in a shed. Not a thrilling time'

Mark Strickson

While the churchyard was being restored to its normal state, the crew moved to Bishops Court Farm in Shapwick, where a barn door had been pre-strengthened the previous day (the building was Georgian, as opposed to the Tudor construction which had been sought). Here, Fielding acted out the scene in which Tegan's bag is grabbed by the half-blind man, after which she went to change into Tegan's Queen of the May outfit. The opening scene, where Jane is confronted by Sir George's men, was filmed next, followed by a short Part One scene featuring Turlough outside Wolsey's farmhouse. Work wrapped for the day with the Part Two sequence showing Tegan, Wolsey and Jane departing the farmhouse on the horse and cart.

The busiest day was Thursday 21 July, when cast and crew relocated to the village of Martin, near Fordingbridge, Hampshire (the weather was notably sunnier than on the preceding days, causing noticeable contrast changes in the finished programme). Shooting on the village street began at 8.30pm with the scenes showing Turlough and Tegan on the run in Part One. It was planned that a glass shot of the distant church would be featured in the next sequence, the Doctor catching sight of the half-blind man. The crew then moved to the village green, which the locals feared would be damaged during the various action sequences planned. After shooting a Part One scene in which Turlough watches the troopers, the remaining green scenes were shot in sequence. Two drummers were hired to play on location. The final shot of the day was an insert filmed at the nearby Martin Down: the trooper on the hillside seen by the TARDIS crew as they emerge from the church in Part One. Fielding and James departed after the long day's shoot, all their scenes now completed.

The final filming day, Friday 22, was spent back at Martin, shooting inside and outside a stable at the rear of Lamers Cottage from 9.00am; the only cast required were Strickson, Hall, Lill and Saul. After Part One's opening tracking shots showing the horses' hooves pounding across the countryside had been filmed, the remainder of the day was spent shooting the scenes in the hut where Turlough and Verney were held prisoner – scenes which had originally been intended for recording in studio. With over 11 minutes' worth of the whole serial captured on 16mm film, the crew returned to London that afternoon. (The only other filmed work was the Part Two model shots depicting the destruction of the church; this was undertaken by Harding's visual effects crew.)

Rehearsals for studio recording began on Saturday 23 at the BBC's Acton Rehearsal Rooms. The character of Will was proving very popular with cast and crew, and consideration was given to making him a regular companion – but the notion would be abandoned on the grounds that Will offered no unique and particular skills, and the production team thought that the audience would soon tire of him.

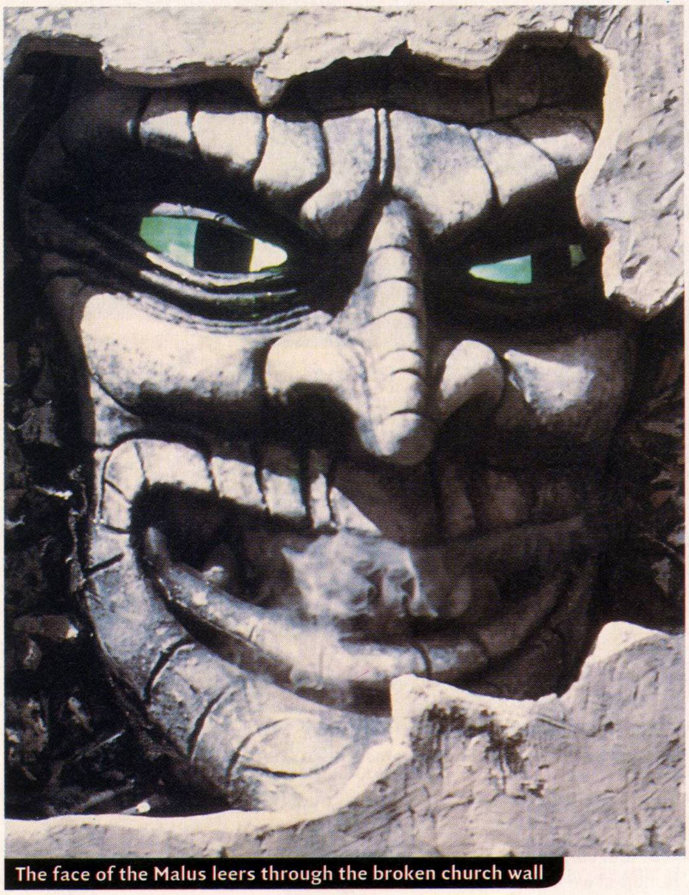
Studio recordings took place in BBC Television Centre's Studio 6 between Thursday 4 and Saturday 6 August. Work commenced on the barn set. The Colour Seperation Overlay technique was used to achieve the spectral appearance of an old man in Part One; the flickering blue squares superimposed over the picture were created on a BBC microcomputer. Evening recording continued with all the scenes set in the underground passage connecting Wolsey's farmhouse to the church vestry. Three early Part One scenes in the church nave were recorded next. The church set was huge, taking up most of

PRESS CALL Davison's departure

On Thursday 28 July, just before rehearsals for *The Awakening*, a press call was held outside the BBC Acton Rehearsal Rooms to announce Peter Davison's departure from the role of the Doctor. The actor had decided not to accept the offer to play the character for a fourth year in the spring; consequently, Davison's Doctor was to be written out in the penultimate serial of the new season, to be shown in March 1984. Speaking on the BBC lunchtime news, Davison explained that he wanted to move on to avoid stereotyping in his subsequent career. After rehearsals, Davison and producer John Nathan-Turner travelled to Television Centre to take part in the regional news programme, *South-East at 6*; as he had on the announcement of Tom Baker's leaving in 1980, the producer stated that he would not rule out a woman playing the Doctor. *The Times* and other newspapers carried the story the next day. Although actor Colin Baker had already been cast as Davison's replacement, his announcement deferred for several weeks to give the series two lots of news coverage. The press began, therefore, to speculate on the identity of the actor who would play the Sixth Doctor; Brian Blessed was rumoured to be a possible choice in various papers, including the *Daily Express* on Monday 1 August.

VISUAL EFFECTS The Malus

Two versions of the Malus, as designed by Tony Harding after traditional church gargoyles, were made by UNIT 22/Imagineering, an Oxfordshire-based specialist props firm. Cast in fibreglass, the large version, seen behind the church nave set, could tilt, move its mouth and had moving eyelids and illuminated eyes. Rubber tubes running behind the face allowed smoke to be pumped through the mouth and nostrils. The smaller version was a rubberised glove puppet; Imagineering was disappointed that it did not feature in more than a few brief TARDIS scenes. Both versions were manipulated off-screen by members of Harding's effects team.



The face of the Malus leers through the broken church wall

the studio; standing 25' high, it incorporated three perspex mock-up stained-glass windows plus various stock elements, such as the pulpit, onto which a carving of the Malus had been added. Unable to make the Malus' face emerge from the wall, Newbery had considered having the Malus rising up from the foundations of the church, but the nave could not be erected as a rostrum set. Eventually it was decided to place Harding's large Malus face behind a pre-cracked wall. Parts of the wall could also be broken away for the scene in which Will first emerges from the priest hole.

Recording on Friday 5 continued with the arrival of the TARDIS in the crypt in Part One and the Doctor's party returning to the ship in Part Two. Next, the cliffhanger was recorded on the church nave set. The crew then moved on to the scenes in the vestry; this set was built on a rostrum, allowing a fake flagstone supposedly leading down into the tunnel to be raised. The bulk of the scenes in Wolsey's parlour were taped next, bar the Part Two sequence which required Fielding to be in Tegan's Queen of the May garb. The day's final scene was Tegan's being escorted into the box room at Wolsey's house and told to get changed; here, props men waved branches outside the 'window' to give the impression that the room was on an upper storey.

The last studio day, Saturday 6, began with the scenes showing Tegan wearing the Queen of the May outfit in both the box room and Wolsey's parlour. While Fielding was changing back into Tegan's regular costume, the action switched back to the crypt set, where the bulk of the Part Two sequences set therein were taped. The main scenes featuring the Malus face in the church nave followed, with the large prop being seen to its full effect. Following on from the final nave scenes, sequences depicting debris falling in on the crypt were recorded; lightweight polystyrene blocks were used.

The final scenes were those on the TARDIS corridor and console room sets. The Kamelion prop from *The King's Demons* was re-used; Saward's script had specified it should speak to Tegan with the voices of both the Doctor and Turlough, thus avoiding having to hire actor Gerald Flood to perform such a minor scene (a suggestion that the robot could be shown walking from the TARDIS into the church had already been vetoed). For the TARDIS console room scenes, computer-generated images were fed into the console's monitors; CSO was used to position the small, Swarfega-vomiting Malus puppet onto the TARDIS walls. With recording completed, the cast withdrew to the BBC bar where Polly James confessed that, while she had enjoyed every minute on the show, she hadn't understood a word of it. The regular cast now had a week off before rehearsals commenced on the next serial, *Frontios*.

A small amount of gallery-only work added video effects to the 'spectral apparition' scenes, to the TARDIS' scanner and placed a Quantel judder on some TARDIS scenes. Cuts were made to both episodes during post-production. Part One substantially over-ran, necessitating the removal of the Kamelion scene, which was not related to to the main plot. Here, Tegan watches the robot, which is connected into a corridor roundel by its hand. In the Doctor's voice, the robot explains that it is learning about the TARDIS from the computer. Tegan is un-nerved by the fact that Kamelion is using her friend's tones, so Kamelion adopts Turlough's voice. When the ship judders, the robot

> **'The Awakening was a bit of a rush in places, but it was definitely the stronger for being condensed to two episodes'**
>
> **Eric Pringle**

A plague victim (John Kearns), conjured up by the Hakol probe suggests that she should go to the console room; it will stay out of the way. A short film sequence showing Turlough looking for Tegan at Wolsey's farm was also trimmed, and the film of Turlough being captured by Sir George and his troopers was shifted to the start of Part Two. A number of small insert shots in both the crypt and nave were trimmed from Part Two, and the beheading of the trooper by the apparitions was tightly edited on grounds of taste. Second edits of each instalment were prepared for broadcast; Part One was still over-length, requiring Nathan-Turner to obtain special dispensation for its transmission.

The incidental score was composed by Peter Howell, a regular contributor to the series since 1980's *The Leisure Hive*. On *The Awakening*, Howell worked closely with his Radiophonic Workshop colleague Dick Mills, who was responsible for the sound effects. Around 13 minutes' music was composed in total.

The first glimpse BBC1 viewers had of *The Awakening* was on Saturday 10 December, when the horse and lych-gate out-take was screened as part of the 'Golden Egg Awards' slot on Noel Edmonds' *The Late, Late Breakfast Show*; Davison appeared in studio to accept the trophy. The Malus featured in trailers promoting the new season screened around the New Year; both versions of the creature, alongside Harding, had already been seen in the pages of the *Radio Times* special celebrating the series' 20th anniversary.

The Doctor is taken to watch Tegan become "the toast of Little Hodcombe" . . .

The Awakening ran over two consecutive days, Part One being opposite either the *ITV News* or the popular soap opera *Crossroads*, Part Two airing versus ITV news and sports programmes and *The A Team*. The serial achieved good audience and appreciation index figures; the number of viewers on the Friday was, as usual, slightly less.

The serial was selected as one of a number of repeats in summer 1984, both episodes being compiled together to be shown on BBC1 the week after re-runs of *The King's Demons*. As expected, the audience was very small, running opposite news programmes, *Winner Takes All* and *Survival Special*.

A suite of music from *The Awakening* was included on the 1985 BBC LP and cassette *Doctor Who: The Music II*; it also featured on Silva Screen's 1992 CD *Doctor Who: The Five Doctors*. The suite included the music backing Sir George's discussion with Miss Hampden, Tegan fleeing from the farm, Will looking at the carving in the Vestry, the cart's departure, the spectral Roundheads advancing and the death of Sir George. Eric Pringle novelised the Saward version of his serial as *Doctor Who: The Awakening*; this was published in hardback by WH Allen in February 1985, with a Target paperback edition the following June. The book's original Andrew Skilleter cover was replaced by a new Alister Pearson montage when the paperback was reissued in April 1992.

The Awakening was sold overseas, airing in Australia in spring 1984 and New Zealand in June 1989. Late in 1984, the serial was distributed in North America by Lionheart, where it is also shown as a compilation of 48 minutes' duration.

In 1987, the original one-inch videotape of Part One was badly scratched during a duplication session; however, both the film sequences and the 1984 compilation existed independently, enabling its restoration. The lych-gate out-take was included on a videotape provided with *Recall: The Video Observation Game*, marketed by Recall Communications in 1990. Cable/satellite channel UK Gold ran the serial episodically in September 1994, with compilation screenings in November 1994, September 1996 and March 1998. Combined in a double-pack with *Frontios*, the serial was released on BBC Video in March 1997. **DWM**

SERIAL 6M **THE AWAKENING**

CAST **Peter Davison** *The Doctor* with **Polly James** *Jane Hampden*, **Denis Lill** *Sir George*, **Jack Galloway** *Joseph Willow*, **Glyn Houston** *Colonel Wolsey*, **Mark Strickson** *Turlough*, **Janet Fielding** *Tegan*, **Keith Jayne** *Will Chandler*, **Christopher Saul** *Trooper*, **Frederick Hall** *Andrew Verney* [2]*.
*Not billed in *Radio Times*

EXTRAS **John Kearns** *Half-Blind Man*; **Christopher Wenner** *2nd Trooper*; **Robert Crake, Harold Gasnier, Rod Keyes, Gordon Williams, David Medina, David Cole, Roy MacDonald, Ron Martin, Brian Coshall** *Troopers*; **Bryan Godfrey, Vaughan Collins, Shirley Morgan, Beryl Lindsay, Mavis Litter, Ruth Stewart** *Farm Hands & Domestics*; **Suzy Lyle, Shirley Morgan, Beryl Lindsay, Mavis Litter, Ruth Stewart, Diane Beames, Denise Harland, Joan Hulton, Jeanette Walton, Bryan Godfrey, Vaughan Collins, Barry Lindsay, Dean Lindsay, Denis Costello, Douglas Thorne** *Villagers*; **Drummer Tuite, Drummer Cooney** *Musicians*; **Peter Dukes, Scott Free, Jimmy Mac, Sean McCabe, Bob Tarff, Nigel Tisdall** *Old Man/Trooper/Cavalier Officer/Roundhead Soldiers*.

CREDITS *Written by* **Eric Pringle**. *Title Music composed by* **Ron Grainer**. *Incidental Music* **Peter Howell**. *Special Sound* **Dick Mills, BBC Radiophonic Workshop**. *Production Managers* **Mike Hudson, Liz Trubridge**. *Production Associate* **June Collins.** *Production Assistant* **Rosemary Parson**. *Assistant Floor Manager* **Marcus DF White**. *Film Cameraman* **Paul Wheeler**. *Film Sound* **Bryan Showell**. *Film Editor* **MAC Adams**. *Visual Effects Designer* **Tony Harding**. *Video Effects* **Dave Chapman, Dave Jervis**. *Vision Mixer* **Paul Wheeler**. *Technical Manager* **Alan Arbuthnott**. *Camera Supervisor* **Alec Wheal**. *Videotape Editor* **Hugh Parson**. *Studio Lighting* **Peter Catless**. *Studio Sound* **Martin Ridout**. *Costume Designer* **Jackie Southern**. *Make-Up Artist* **Ann Ailes**. *Script Editor* **Eric Saward**. *Title Sequence* **Sid Sutton**. *Designer* **Barry Newbery**. *Producer* **John Nathan-Turner**. *Director* **Michael Owen Morris**.
BBC © 1983

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
ORIGINAL TRANSMISSION					
Part One	19 January 1984	6.40-7.05pm	25'18"	7.9M (61st)	65
Part Two	20 January 1984	6.40-7.05pm	24'47"	6.6M (84th)	63
REPEAT TRANSMISSION					
The Awakening	20 July 1984	6.50-7.40pm	47'50"	4.4M (104th)	-

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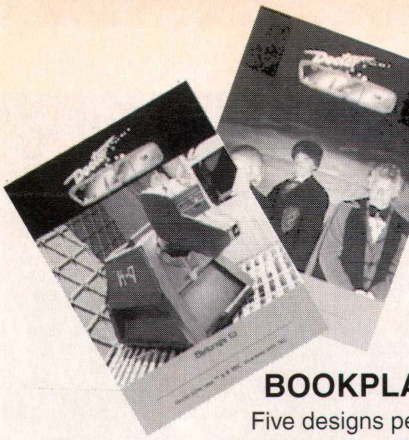

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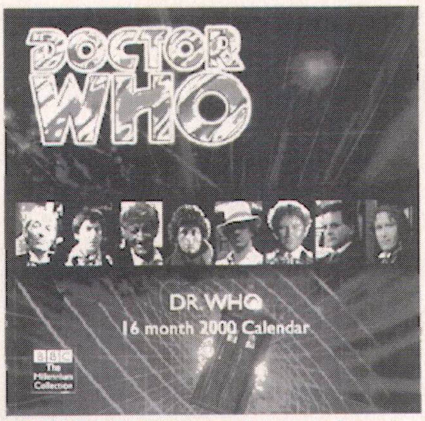
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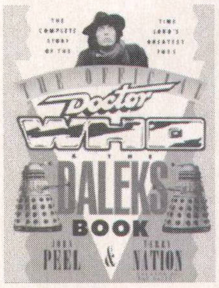
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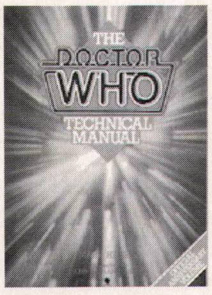
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ALIEN BODIES

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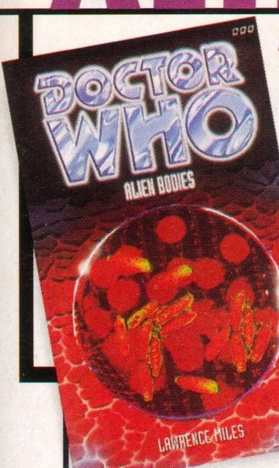


Author Lawrence Miles

Cover artwork Black Sheep

Publication 24 November 1997

DWM review 258

Doctor Third, Eighth, another (possibly the last) incarnation

Companions Sarah Jane Smith, Sam Jones

Dates 1957, 2063, September 2169, March/April 2069, Dronid years 15414 (after the war) & 15367 (before it), Kroton campaign year F83

Locations Quiescia, Earth, Dronid, Qu2296, Simia KK98

Plot in 25 words A sentient scrabble game, a Time Lord puppet, two human fruitcakes, a moving crystal and a zombie all turn up to buy the Doctor's body.

Old friends Krotons, Time Lords, the Celestial Intervention Agency, the sonic screwdriver. Mr Qixotl is known to the Doctor, can change his face, has a highly-modified TARDIS – and could be Drax [The Armageddon Factor]..

New friends General Tchike of UNISYC. The bidders: Bregman and Kortez (UNISYC soldiers); Mr Homunculette (future Time Lord) and his TARDIS, Marie; Trask (zombie representing the Celestis); Cousin Justine and Brother Manjuele (from the Faction Paradox); E-Kobalt Prime (a Kroton); the Shift (non-corporeal entity, representing the enemy)

Other voyages Tchike met the Seventh Doctor at Saskatoon in 2054. They are scheduled to play chess again on 16 July 2064. This Doctor also encountered the Faction Paradox.

The Sixth Doctor freed a world the Krotons were colonising in F76.

> **'The style is never less than colourful, and humour is successfully weaved in with the horror and intrigue'** *Shelf Life, DWM 258*

He last encountered Qixotl when he tried to sell the Doctor to Antridean organ-eaters, and before that – two regenerations earlier – when he tried to sell him to an embodiment of pure evil.

A future Doctor makes a bargain with the Celestis during this story.

Mr Abel (of the InCorporate) claims to have wounded the Doctor with a microwave knife once.

The Doctor is rumoured to be approaching Dronid in 15367 in time for the first battle of the Time Lord war (not necessarily on their side). This could be the occasion he almost wipes out the whole 'family' (the Faction) on Dronid.

Along for the ride 'Dark Sam' appears for the first time [*Unnatural History*]. Sam's middle name is Angeline. Her date of birth is 15 April 1980.

Roughing it Earth suffered 'cyberbreaches' in the 2030s. There were Wars of Independence in America in 2037, when most of Phoenix was destroyed by a Tesla bomb and the States were separated. In 2038 Whiteacre signed the World Zones Accord [*The Enemy of the World*], the UN lost power and (around this time) Scotland was unified. UNIT was replaced by UNISYC (United Nations Intelligence Security Yard Corps). Something happened in Haiti in the 2040s which led to the outlawing of voodoo.

The Daleks (in the late 21st century) are trying to build a galactic power base, whilst those left behind on Skaro are beginning to develop their own ideas of conquest.

The Faction Paradox is descended from Grandfather Paradox, an ex-prisoner of Shada [*Christmas on a Rational Planet*] who only had one arm, having removed the other to get rid of the tattoo the Time Lords gave him. He took himself into conceptual space, and so there is no reference to him on Gallifrey.

A couple of generations ago, a cardinal used Dronid as the base for a rebellion. He'd been defeated but bits of time technology still remained [*Shada* script book].

The Time Lords have been at war for half a millennium by Homunculette's time. The CIA, scared by the coming war, took themselves out of existence into Mictlan, a world created by the Matrix, becoming the Celestis. At first, they were on the side of the Time Lords, but when they started losing the war some of the Celestis shifted their allegiance. Now, they are ruled by the Last Parliament and love contracts, refusing ever to break them.

The first battle of the Time Lord War took place on Dronid around 15367, when the Gabrieldeans led the Time Lord attack. In an effort to disguise their presence they left weapons which are slowly killing the planet.

At the start of the war, Gallifrey lost of a lot of data to the enemy, and many weapons were destroyed (the De-mat Gun, the Sash of Rassilon). During the assault on Gallifrey, the enemy created anarchitects – disembodied entities capable of disrupting architecture. The Last Wave is made up of Time Lords who regenerated themselves so many times that their skin is now covered in organic blast-proofing. Many Time Lords were killed in the destruction of Gallifrey, and other planets were set up as bases for them – including Gallifrey XII which has a training complex run by War Cardinals.

Gabrieldeans are born in pools and are liquid life forms, although they can 'wear' artificial humanoid bodies.

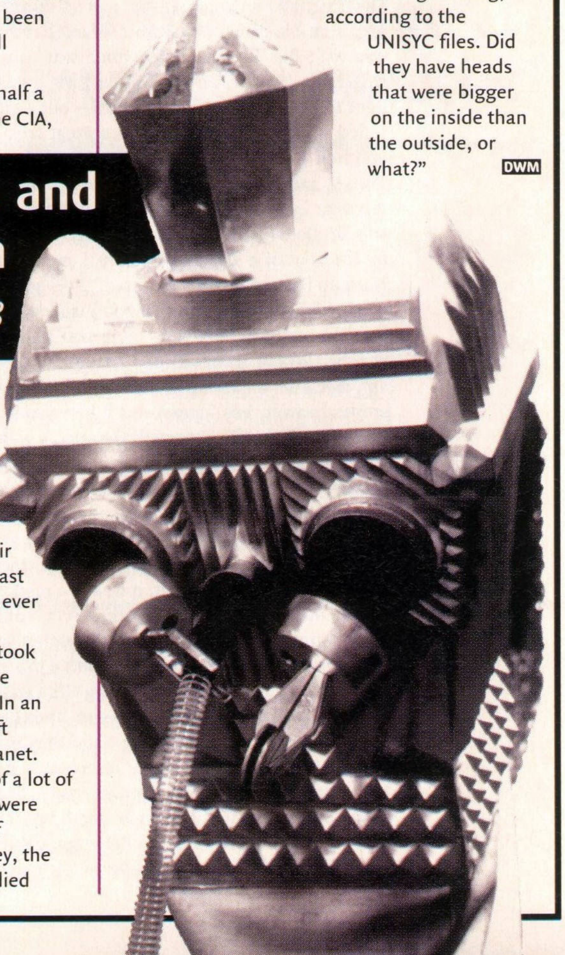
Krotons are asexual and use ships called Warspears, each made up of ten smaller ships. They produce their most powerful weapons on the machine looms of Quartzel 88. The Kroton Absolute evolved on Krosi-Apsai-Core. It developed 'slaved' organisms to work for it, who later mimicked a humanoid species and developed a form of sentience, eventually becoming the Krotons. When the war against the Metatraxi (whose space bordered Kroton space) began, it moved itself and started to drift through space navigated by the four Highest Brains.

Other notes Dronid should be Drornid, but a typo in *Bartholomew's Planetary Gazetteer* meant that it would be forever known as Dronid [an in-joke reference to a typo in the script for *Shada*].

Inside the TARDIS TARDISes used to be manufactured in the solar workshops of Gallifrey, but more recently they have been organic [*Cold Fusion*]. Marie is a type 103 TARDIS which materialises as an indigenous inhabitant.

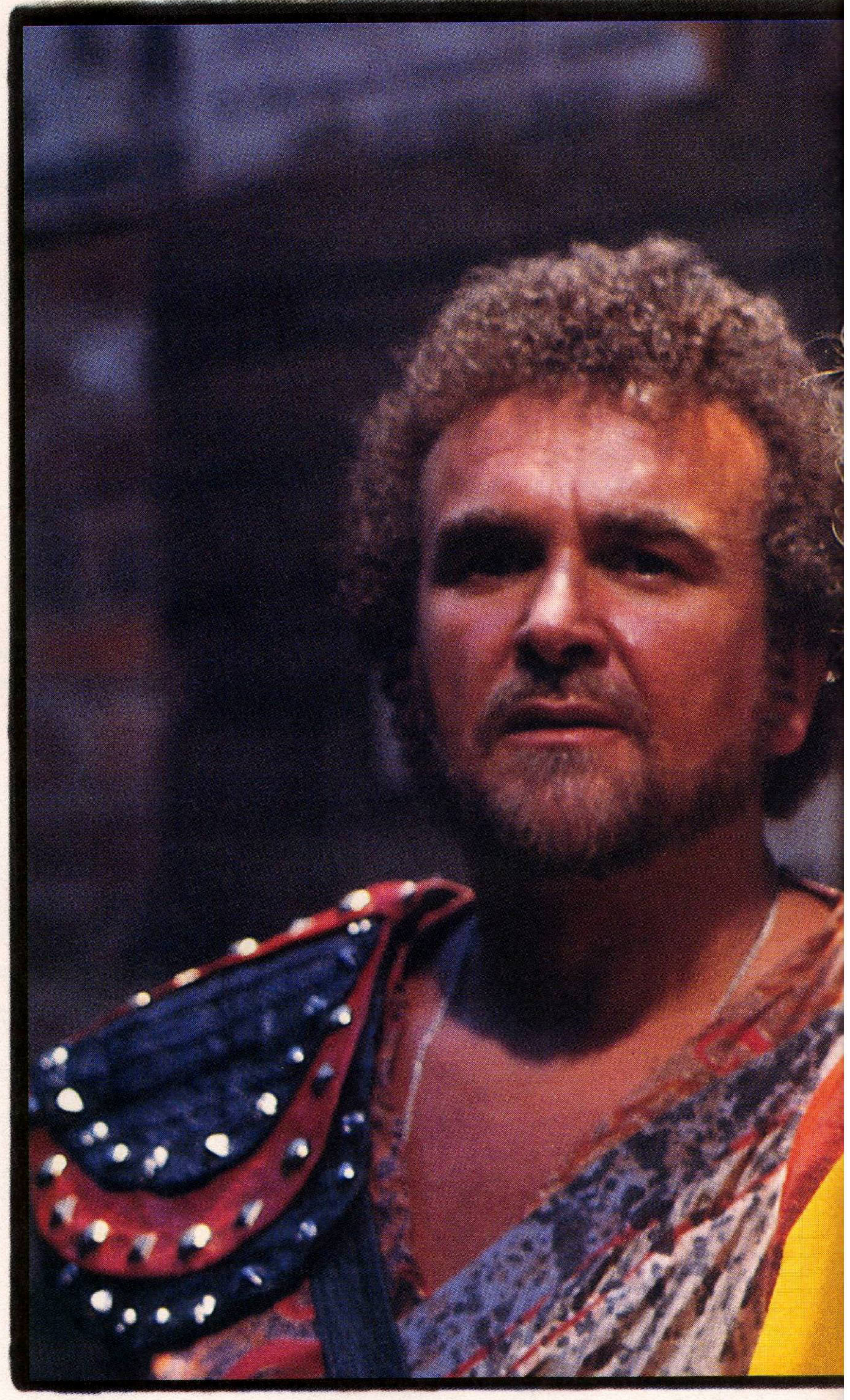
Quotable quotes "As a result, Marie had been stuck in the shape of a 1960s British policewoman for several months."

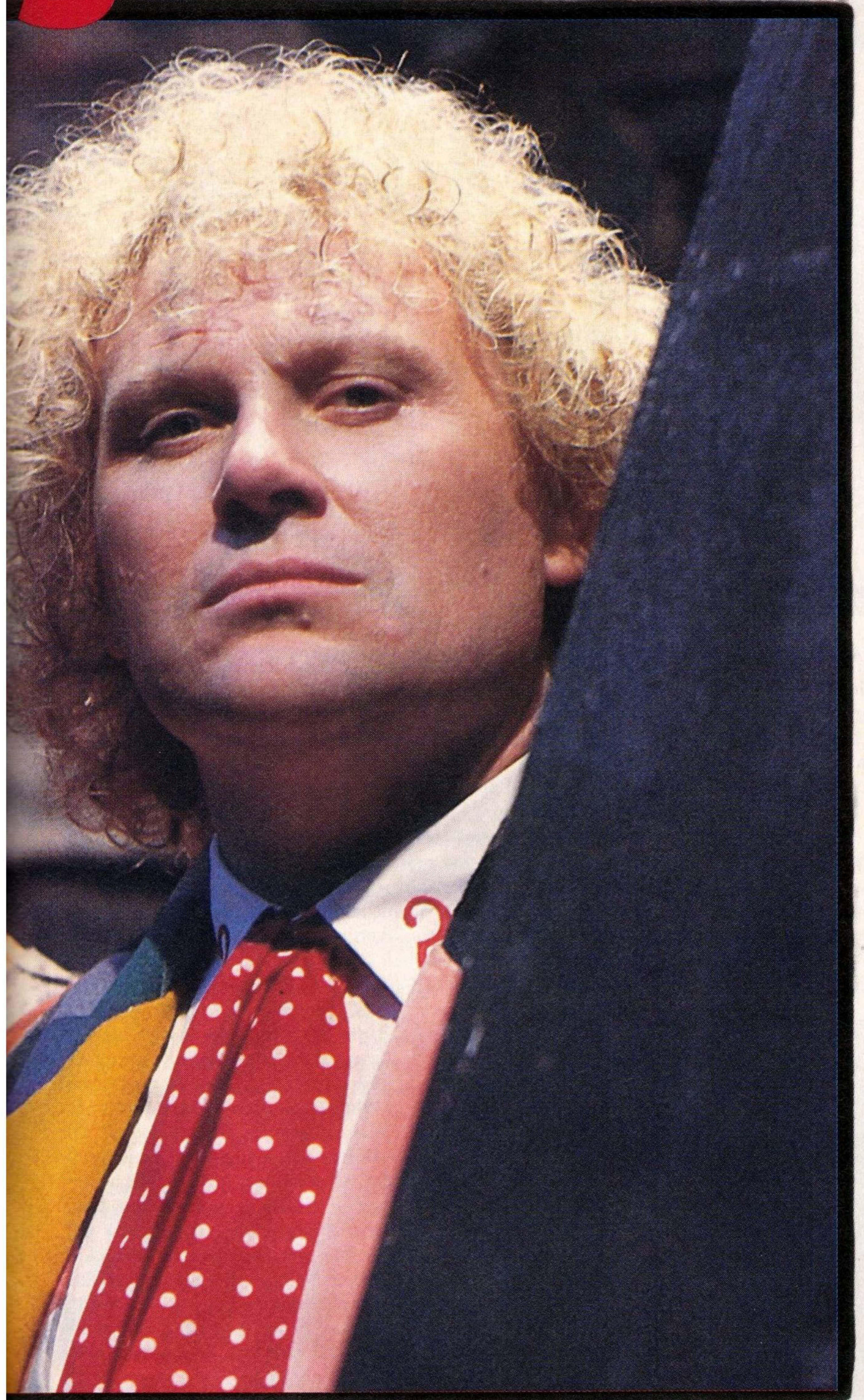
"The Time Lords had dimensional engineering, according to the UNISYC files. Did they have heads that were bigger on the inside than the outside, or what?" DWM



I could be so good for you

Sabalom Glitz, the intergalactic Arthur Daley with a fondness for the dodgiest of dealings, was brought to life by Tony Selby. Steve Lyons and Chris Howarth met him at Marble Arch, the site of the Doctor's first encounter with the galaxy's foremost rogue trader . . .





Photos: BBC Video [7]

"It was a good period in my life," says Tony Selby of his work on *Doctor Who*. "I loved the character, he was great. Arthur Daley in space, I called him, because he had a wonderful wheeler-dealing quality. And his character was so strong when I read it: I found it very easy to go for. Sometimes, you look at a script and you think, 'What the hell am I going to do with this person, to make him interesting?' But with Sabalom, I didn't have a problem, I went straight in."

The part came about in what, for Tony, was an unusual way. "I went to Australia with the Theatre of Comedy – that's a Ray Cooney organisation which does mostly farce, and it was with *Run For Your Wife*, which was a big smash hit. I got to know one of the girls – well, I got to know all of them very well – but a girl called Anita Graham, who was a great friend of [then *Doctor Who* producer] John Nathan-Turner, had a birthday party when we got back. It was at Lynda Bellingham's restaurant – and she did *Doctor Who* as well eventually, she was in *The Trial of a Time Lord* – and I met John Nathan-Turner there. He said 'I've got a wonderful character and I've got this idea that I'd like you to play him, but you've lost weight.' People always think I'm bigger than I am, because television makes you look two stones heavier, but I suppose I'd lost about a stone from what he expected. He said, 'I want you to put a bit of weight on if you want to play this part, but it's a marvellous character called Sabalom Glitz. He's in four episodes and he's the main villain.' And the rest is history. I got the part and they liked the character, so they kept him going. So that's it, it was in a restaurant in Muswell Hill. The first time ever – and the last time – I've ever got a job through being somewhere socially. It was a great party, and I ended up with a job as well!"

Another precondition for playing Glitz was that Tony had to provide his own facial hair. "I grew the beard, and then we cut away from there to there [*mimes along both cheeks*] and they made these wonderful bits with slats on, you know those interesting slats that Glitz and Dibber both had. They were a very good match, made out of my own hair. That's where the BBC used to be great. You look at some of the biggest movies from Hollywood, and the wigs are crap. You can see the joins! The BBC were brilliant at that, the whole make-up and wardrobe thing. You could always make suggestions, because they would have an enormous amount of stuff." Indeed, Tony enjoyed picking out Glitz's distinctive attire with costume designer Ken Trew. "I spent about two hours in the wardrobe department of the Beeb, which I don't think is possible any more because they've flogged it all off. It's a disgrace what's happened at the BBC, disgraceful. But we had a lot of fun. I found bits of old bikers' uniforms and period costumes – all sorts of odds and sods. I always have to get my shoes right first, and I got these 17th century boots with pointed toes and then we built him up from the feet. I ended up with a wonderful outfit, but it was bloody cold! I had this silk kind of Indian/Asian type wrap-over thing and a biker's shoulder piece with studs on, and then I had one glove with studs and one ordinary glove with the fingers cut off. It was great, it was really great fun doing that whole thing, building the character."

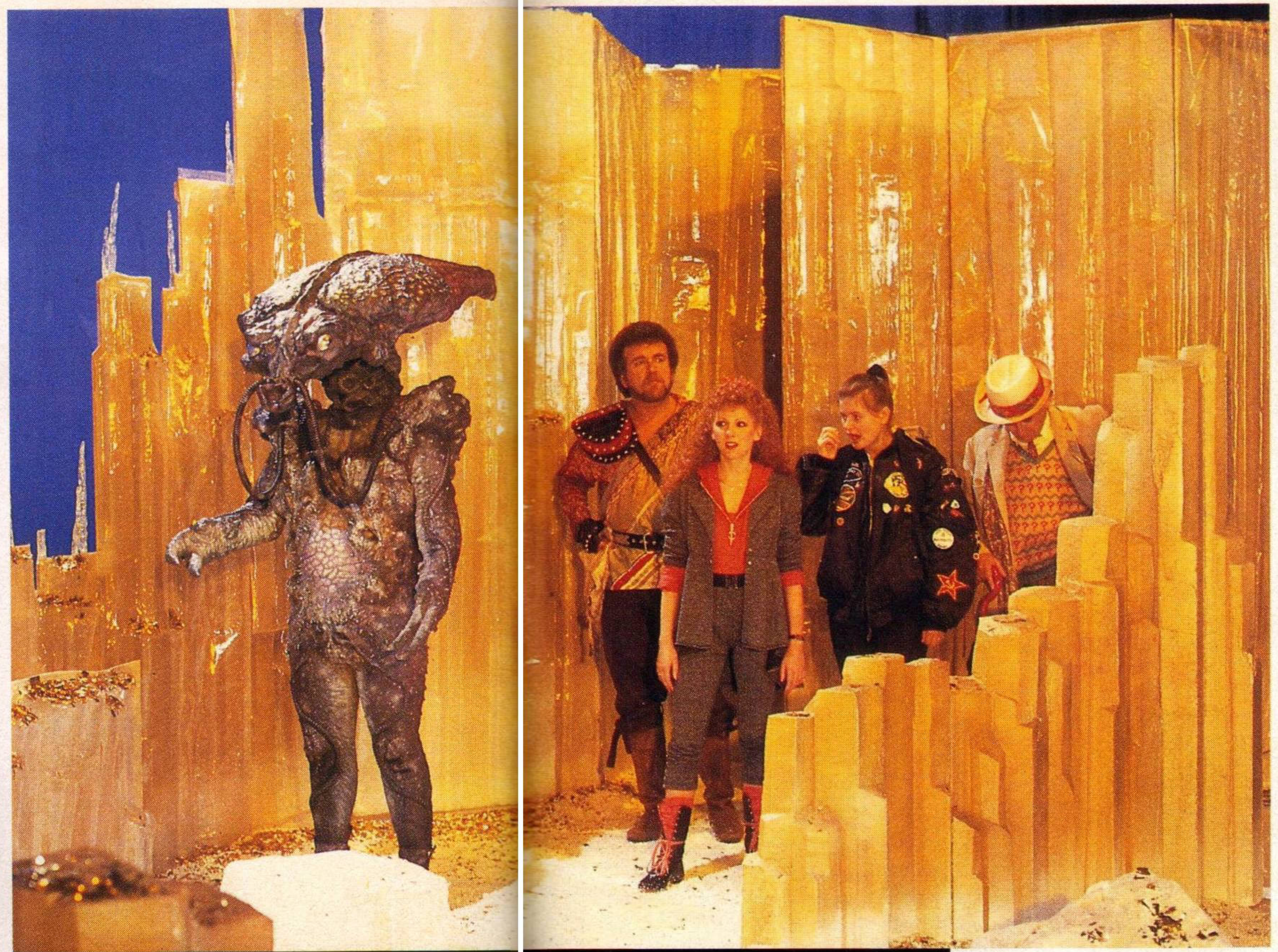
We wonder how much of Tony Selby there is in Glitz. "Oh, I think there's always a bit of the actor's personality in a character – if you've got one, I mean there are some actors who are personality-less, there really are – so I suspect there's a bit of Tony Selby in there, there has to be." What about the comedic elements of the character? "I always feel anyway that villains are funny. They can be really hard, wicked sods but they're still funny, and they're not always aware they're funny. I mean, I get far more laughs out of Sipowicz on *NYPD Blue* – his cynicism, his irony – than I ever get from a sitcom. Dennis Franz is a wonderful actor. This guy is an old-fashioned copper and he's funny, and there's always a thin line between a villain and a copper." However, Tony is quick to credit writer Robert Holmes with any humorous elements in his first story. "I only went the way of the script, I didn't change anything, it was very well written. The guidelines were there. I could have played it with less of a sense of fun, I suppose, but then it would have been boring. Glitz was fun to play because he was interesting, he wasn't just a straight, one-dimensional character. You didn't know which way he was going to twist and turn – whether he was going to turn nasty or whether he was going to be helpful. That's where the jokes come from, and the uncertainty – is he going to try to do the Doctor harm or is he really on his side? I tried to play up that, to make it interesting to the audience."

'Glitz was fun to play because he was interesting, he wasn't just a straight, one-dimensional character'

Tony began his association with *Doctor Who* by filming the exterior scenes for the first segment of *The Trial of a Time Lord*, in the freezing cold. "The exteriors were done really without rehearsal, we just went straight into them. One's luckier, really, if you don't have to do that – if you can do some rehearsals and then do the filming after – but with most television, exteriors are shot before you actually rehearse. They do all the pre-filming for all the episodes, so you really have to have the idea of the storyline and the development of the character from the start. That's why it's always a bummeroo if you discover something about the character after the second or third day's filming, when you haven't rehearsed it. Sometimes, though, it works in your favour. You're pushed into doing something intuitive, without any preparation, and it turns out good. I suspect that's what happened with Glitz, because I went straight in and I went for it and I made him fairly hard and, as a result of John looking at the playbacks in the van, that's when he decided he wanted Glitz to come back."

The decision to have Glitz return for the concluding episodes of the Doctor's trial was taken very early on. "We were out filming in a sort of stone age village, and I remember Joan Sims with her spear, playing the Queen of this group. She had to shout: 'Onward, onward to . . .' –

The Trial of a Time Lord. Weapon in hand, Glitz becomes the Doctor's unlikely saviour


An old-fashioned quest for treasure gets Glitz, the tor and friends into trouble in *Dragonfire*

somewhere, I forget now – but she dried and she said 'Onward, onward to . . . ohh, Marks and Spencer!' The whole place collapsed. Anyway, within about three or four days of filming, JN-T said 'I want to have a drink with you tonight when you've finished recording.' Because it was cold and we'd been going out early, we were getting back about seven at night, and we sat by a nice big log fire and I remember him saying to me, 'Do you think you'll be available to do the character again? We know we like him.'"

Not even the less-than-clement filming conditions thus far could keep Tony from accepting the offer. "No, no, because it was fun, and it was a smashing cast. I was good mates with Colin Baker, and I knew Geoff Hughes [Mr Popplewick] very well. We did all that lovely Dickensian stuff, which we shot down the back of Stoke somewhere. I was good mates with Hughesie anyway, I knew him before we did it, and Mike Jayston [the Valeyard] – I went to Lourdes with him one day, we had a day out – so it was a good experience, we had a lot of laughs. Long days, but between takes you become mates, you have a good time, and you don't notice the time. It sort of flies by. Even a 12, 14-hour shoot, it seems like six or seven hours because you've enjoyed the process. It was quite sad, though, because on that first period of working on *Doctor Who*, Robert Holmes died, which was a shame because he was the one who created Glitz."

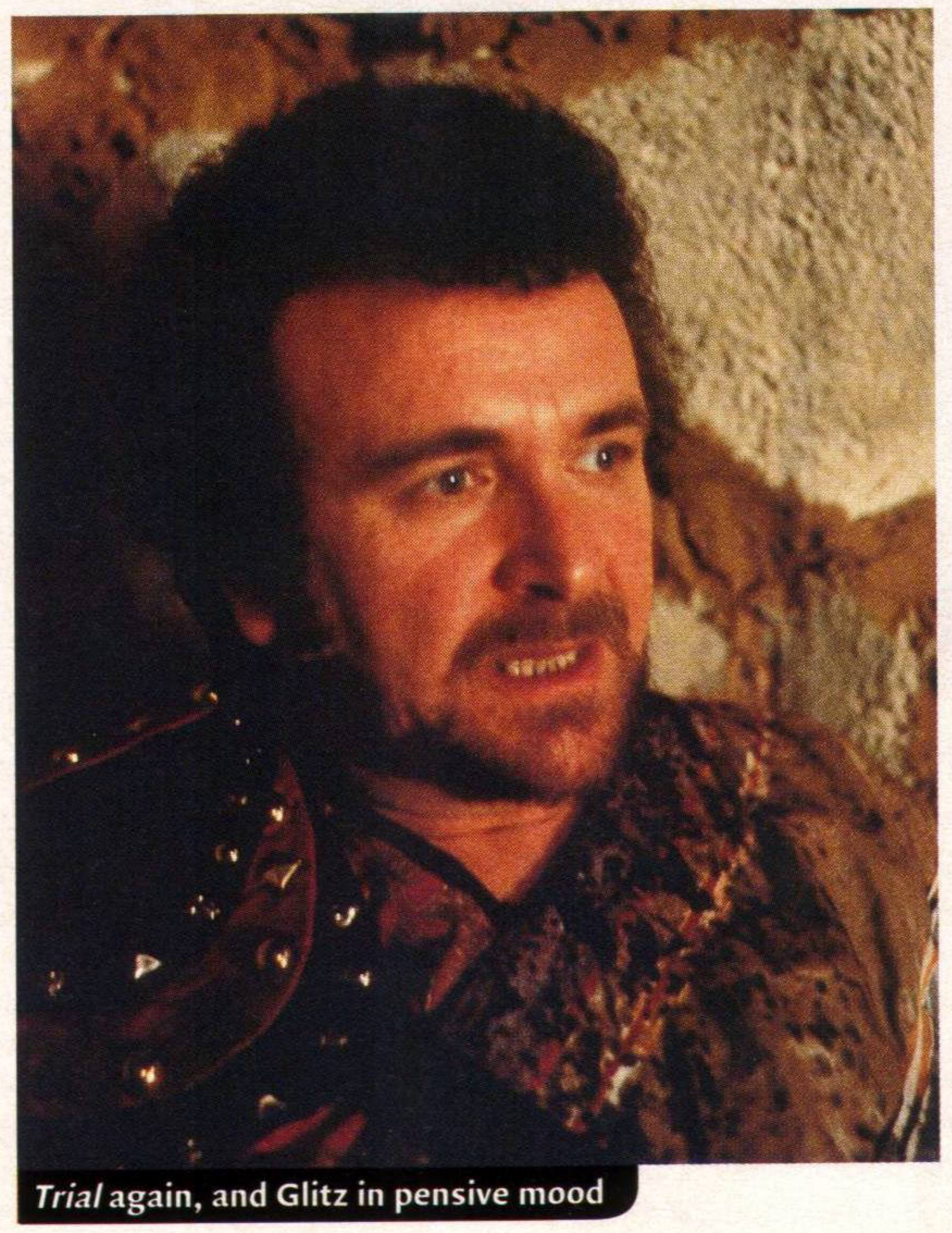
Tony was just as eager to reprise his role in the following season's *Dragonfire*. He particularly enjoyed being able to play Glitz off against another Doctor. "Sylvester's a different character entirely. I often see him around and about, and he's very funny. I shot a series recently called *Real Women*, and Sylvester turned up at the wrap party. I said 'How did you get here?' He said 'I don't live too far away, and I've come to complain about the noise.' Bloody liar! He must have known someone on it. I've seen Sophie Aldred [Ace] a couple of times since too, she was a good kid. I remember saying at the time: 'She'd be a great familiar for the Doctor, when you decide to change her . . .'" The decision was taken sooner than Tony might have imagined . . .

Tony keeps referring to Glitz as a villain, but does he feel that was still the case by the end of *Dragonfire*? "No, by the end of it, I felt Glitz had crossed the line. I suppose I softened him up as he got to know the Doctor. When I first played him, I played him quite hard. He wanted to kill the Doctor – he did have him in his sights at one point, very early on, and he was going to kill him – and I felt he was a threat. Then he got to know the Doctor and, although he never lost that cunning – he always had that naughty side to him – he got to like the Doctor and therefore he felt a kind of bond with him. So that developed because they kept Glitz going, and I suppose what happens is, if writers like a character, then they see things in the character that you haven't. I mean, it starts with the writer, doesn't it, and if the actor is attracted to the character it gets embellished with your own view of it, and then the writers sort of develop it from what they see in you and that's it. But I don't think that means he was going to end up being a parking meter attendant or a copper, I think he would have gone back to wheeler-dealing. I imagine him shooting about the planets, selling dodgy fruit from Venus to people on Jupiter, and old crate-type rocket ships. Just ducking and diving around the universe. He would have ended up the same as always. He wouldn't sacrifice anything of himself. He'd do someone a favour as long as it didn't put him in jeopardy.

"One of the nice things about *Doctor Who* is that the fans will write in and they'll send me these photographs, which I'd never seen before. Wonderful photos of Glitz, praying at Camber Sands. I remember kneeling there, with the wind howling. It was while he was playing around with the Valeyard, and we'd just buried the Doctor, I remember Colin being covered in crap. I still get about one picture a month. I sign them and send them back, and I think 'Where do they get hold of them?' Someone floated the idea that Glitz should turn into the Doctor, and I had several letters from *Doctor Who* fans asking if I would like him to become the Doctor – which wasn't a bad idea!" Tony laughs at the thought of it.

Playing a recurring character in *Doctor Who* will always guarantee such attention, but he finds he is still more associated with an earlier, more mainstream, role. "When I get recognised, it's always for *Get Some In*. Always! Even without any uniform on, even with long hair . . . I mean builders around here all shout 'Get some in!' It's still floating about up there on satellite, and we get paid nothing! I thought that

'I imagine him shooting about the planets, selling dodgy fruit from Venus to people on Jupiter'


Trial again, and Glitz in pensive mood

'I suppose I softened Glitz up as he got to know the Doctor. At first I played him quite hard . . .'

43 useful facts about . . .

SABALOM GLITZ

Sabalom Glitz is a bearded, overweight humanoid and, in his own words, a small-time crook with small-time ambitions. He hails from the planet Salostophus in the constellation of Andromeda.

He is wanted in six different galaxies for a variety of crimes, and has spent time in prison. He has seen dozens of prison psychiatrists, one of whom diagnosed him as having a "deep-rooted maladjustment brought on by an infantile inability to come to terms with the more pertinent, concrete aspects of life" (though this diagnosis came shortly after Glitz had tried to kill him).

He is the product of a broken home, which he claims unbalanced him and made him selfish to the point where he can't stand any competition. He admits that his grip on reality isn't too good at the best of times.

He enjoys the personal pleasure of killing and is prepared to commit mass murder for money with only the smallest prickling of his conscience. He did not even think twice about selling his whole crew to be made into zombified mercenaries for a meagre 102 Crowns.

Like Paul Daniels, his motto is: "Always keep something up your sleeve."

He feels himself to be a scholarly philanthropist, though he has no interest in the scientific side of things.

He travelled for a time with a fellow Salostophan from a remand home by the name of Dibber, whom he employed to fetch and carry.

He is cautious and cunning, but an inveterate gambler and drinker of fruit alcohol.

He never travels anywhere without his Mark 7 Postidian Life Preserver.

On Glitz's homeworld a woman can have as many as six husbands, though wedding and funeral customs appear to be similar to Earth. They have also heard of chutney.

He speaks with a slight Cockney accent and has a colourful vocabulary, with some of his favourite slang terms including "screeves", "grotsits" and "sprog".

Glitz has been a business partner of the Master – the Doctor's bearded arch-enemy – on several occasions, and can resist the evil Time Lord's powerful hypnotic stare.

Though not a religious man, he appears to have some belief in the Great Cosmic Protector of Grafters and Dissemblers, to whom he has been seen to pray.

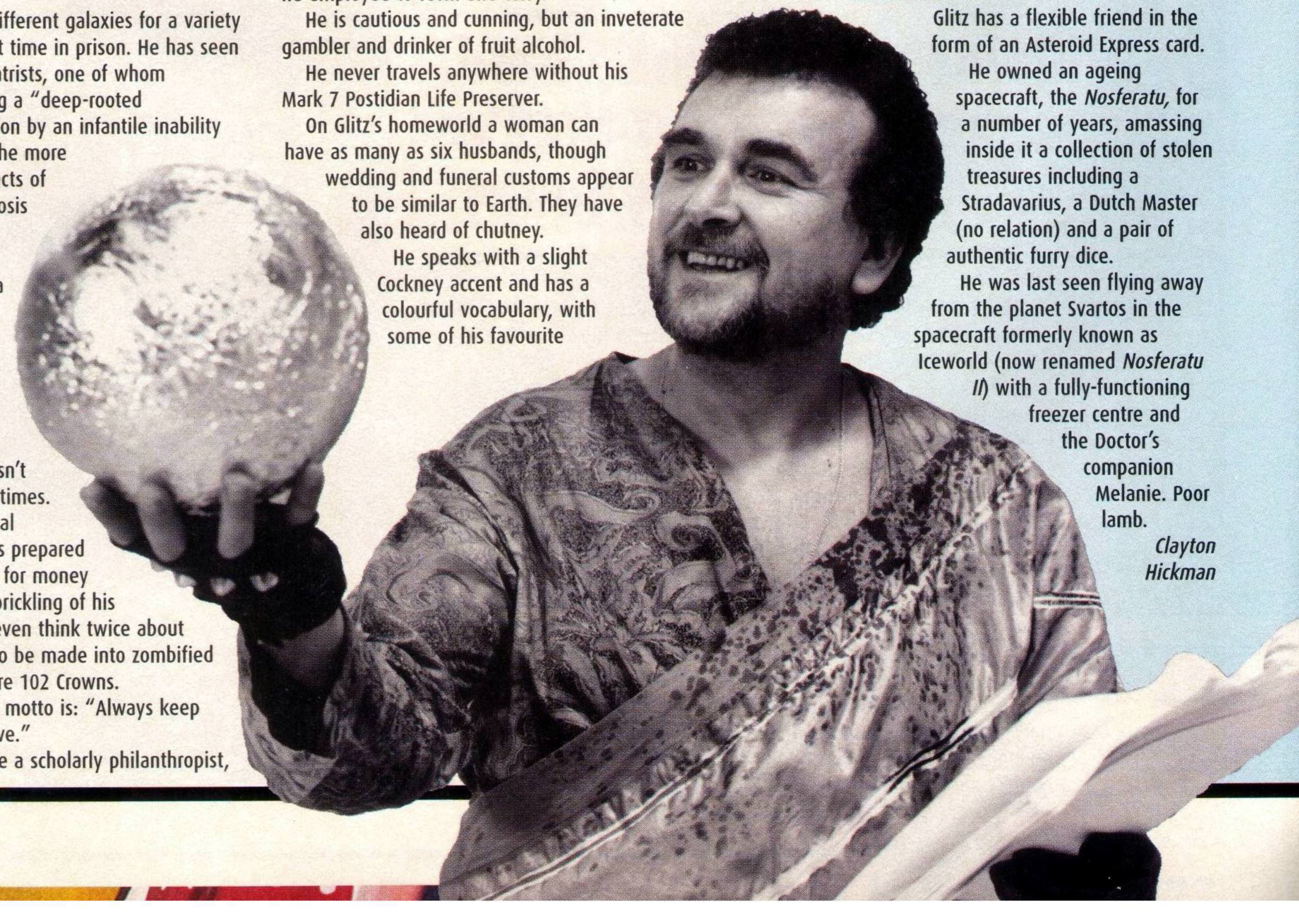
He has something of a regard for the Doctor, though is happy to betray him for money or to save his own neck.

Glitz has a flexible friend in the form of an Asteroid Express card.

He owned an ageing spacecraft, the *Nosferatu*, for a number of years, amassing inside it a collection of stolen treasures including a Stradavarius, a Dutch Master (no relation) and a pair of authentic furry dice.

He was last seen flying away from the planet Svartos in the spacecraft formerly known as Iceworld (now renamed *Nosferatu II*) with a fully-functioning freezer centre and the Doctor's companion Melanie. Poor lamb.

Clayton Hickman



On location with Joan Sims – ready for action . . . or shopping

would have been my pension, like *Fools and Horses* is for David Jason, but I'm still flat broke because Thames lost their franchise. If they'd kept the franchise, of course, *Get Some In* would have been repeated on the network and I'd be getting proper repeat fees. I got about the equivalent of what would have been one episode's fees for the network for 33 episodes, shown twice. For the price of one episode, they showed 65 others. So it's been no joy for actors, all this so-called free market."

Tony doesn't know if he'll be appearing again in another hit comedy series, *The Detectives*, although rumours of its demise were apparently exaggerated. "I was asked if I'd be available around the end of August, September, to do a Christmas special – but then they phoned up and said, 'No, they're only using Jasper [Carrott] and Robert [Powell]. They're taking it abroad!'" He isn't sure if the series has a future beyond the special. "Jasper said he wouldn't do any more, because they kept trying to cut the budget. Years ago, if you had a successful show, the budget was always increased. Now it's the reverse. If you're in a successful show now, the budget shrinks because people will watch it anyway. Maybe they've convinced Jasper, maybe they've said they'll increase the budget a bit."

'Villains can be really hard, wicked sods – but they're still very funny'

Of course, to telefantasy fans of a certain age, Tony will always be remembered not only as Glitz but as another character – in *Ace of Wands*, ITV's early 1970s answer to *Doctor Who*. "[Writer] Trevor Preston and I did quite a lot of stuff together in the late 60s," he recalls. "I mean we're 60s people really, and Trevor could write very down-to-Earth, contemporary stuff – but then he always had this wonderful imagination, and I loved *Ace of Wands* too. He trapped me with that really, because he knew my old man – my dad was a London cabbie, a very funny man – and Trevor named Tarot's sidekick Sam, after him, because he knew that would attract me. He said 'I want to you to play this, it's like a young version of Sam, your dad.' Sam was the down-to-earth one in that. He was a really good straight guy. The Ace of Wands, Tarot, would do something magical but then he couldn't get through a door, so Sam'd say 'Get out of the way' and he'd pick the lock. He'd do something which the other fellow with all his ESP and all his powers couldn't solve." A more practical fellow than some of the Doctor's assistants, then? "Oh yes, that was the point. Sam could get up a drainpipe and into a building and get away again without anybody knowing it had happened. He was an honest burglar, really." After two seasons, however, Tony moved on, to be replaced by Roy Holder. "It was my idea to get Roy, he was a mate of mine. I wanted to move on – Trevor Preston had stopped writing it by then, and it was a secondary character and I'd lost a couple of leading roles while I was doing it. That's the chance you take."

Does Tony have a particular fondness for the telefantasy genre? "I don't know. I became an actor because I like to do different things all the time. So *Ace of Wands* attracted me and *Doctor Who* attracted me. I'd watched a few *Doctor Whos* when my kids were little – you know, with the Dustbins and their sink plungers – but I wasn't a big *Doctor Who* fan. I just saw the script for that first four-parter when John asked me to do it, and I thought it was a smashing character."

Which leaves us with one burning question: just what did Glitz and Mel get up to in space together, after the TARDIS departed? Sadly for us, Tony had forgotten about that particular development. "We arrived together, didn't we?" he asks, recalling a scene in *The Trial of a Time Lord* Part Thirteen. As we try to explain the twists and turns of Season 23's continuity, he confides that: "I never really understood it anyway!" And as for that ongoing partnership with Bonnie Langford: "Oh well, it wasn't me, yer 'onour!"

"I was good mates with Colin Baker"

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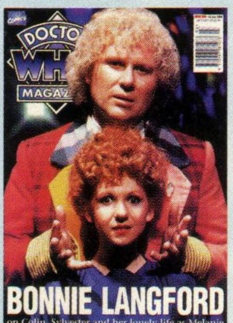
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DWM 211 Free postcards **It** Roberta Tovey **Ar** The Greatest Show in the Galaxy **Ts** The Web of Fear 2 **Ft** What the Papers Said; Missing Stories, The Rosemariners; The Greatest Show in the Galaxy special effects **St** Uninvited Guest (Warwick Gray/John Ridgway) **Tx** Legacy (Gary Russell)

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Fight for your rites
"I always thought there should be more women in the series, particularly as villains"

DWM 223 **It** Michael Hayes; David Driver **Ar** The Armageddon Factor **Ts** The Underwater Menace 4 **Ft** The future in Doctor Who; New Adventures authors **St** Change of Mind 3 **Tx** Infinite Requiem (Daniel Blythe)

DWM 224 Free collectors' cards **It** Andrew Cartmel; Michael Hayes **Ar** The Abominable Snowmen **Ts** The Abominable Snowmen 1 **Ft** The Second Doctor; Who on the Internet **St** Land of the Blind 1 (Gray/Lee Sullivan)

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** The Curse of Fenric **Ts** The Abominable Snowmen 2 **Ft** Eye of the Beholder **St** Land of the Blind 2 **Tx** Sanctuary (David McIntee)

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (Out/TARDIS) **Ar** Snakedance **Ts** The Abominable Snowmen 4 **Ft** Alien worlds; audio books **St** Up Above the Gods (Starkings/Sullivan) **Tx** Meridians 1 (Andrew Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (Out/TARDIS) **Ar** The Ark **Ts** The Abominable Snowmen 5 **Ft** Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 1 (Alan Barnes/Geraghty) **Tx** Meridians 2 (Andrew Cartmel)

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** The Face of Evil **Ts** The Abominable Snowmen 5 **Ft** Downtime; Vox pops; Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 2 **Tx** Meridians 3

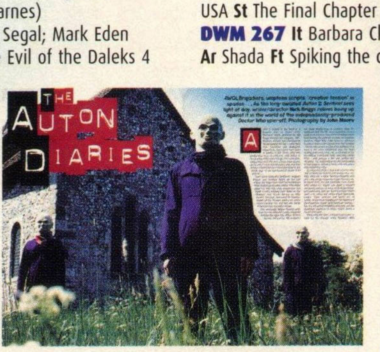
DWM 230 **It** Nicholas Mallett; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (Out/TARDIS) **Ar** The Mutants **Ts** The Abominable Snowmen 5 **St** The Curse of the Scarab 3 **Tx** The Final Analysis 1 (Roberts)

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (Out/TARDIS) **Ar** Timelash **Ts** The Abominable Snowmen 5 **Ft** The Five Doctors Special Edition; Michael Wisher tribute **St** Operation Proteus 1 (Roberts/Geraghty)

DWM 232 **It** Matthew Robinson; Richard Martin; Roger Cheveley **Ar** The War Games **Ft** Panopticon 95 **St** Operation Proteus 2 **Tx** The Final Analysis 2

DWM 236 **It** Nicola Bryant; Sheila Ruskin; Bob Baker/Dave Martin **Ar** The Keeper of Traken **Ts** The Highlanders 4 **Ft** The JN-T Memoirs 4; the new Doctor **St** Black Destiny 2 **Tx** The Dragon of Hyacinth Lodge 1 (Barnes)

DWM 240 **It** Philip Segal; Mark Eden **Ar** Marco Polo **Ts** The Evil of the Daleks 4 **Ft** TV Movie review; survey results; the JN-T Memoirs 8 **St** Ground Zero 3


THE AUTON DIARIES

DWM 242 **It** Nicholas Courtney (Out/TARDIS); Chris D'Oyly John **Ar** The Space Pirates **Ts** The Evil of the Daleks 6 **Ft** Class 4G on TV Movie; Doctor Who's 20 greatest moments **St** Ground Zero 5

DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal (Out/TARDIS) **Ar** Underworld **Ts** The Evil of the Daleks 7 **Ft** Time travel; local groups **St** Doctor Who and the Fangs of Time (Sean Longcroft)

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** Silver Nemesis **Ft** J'adore/j'accuse the Cybermen; conventions; time travel 2 **St** Endgame 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** The Mind Robber **Ft** The JN-T Memoirs 9; Roots 1; Who stories with the same plot; The High Council on TV Movie **St** Endgame 2

DWM 246 **It** Pennant Roberts **Ar** The Time Warrior **Ft** The future of Doctor Who; Panopticon '96; 20 forgotten functions of the TARDIS; The JN-T Memoirs **St** Endgame 3

DWM 249 **It** Wendy Padbury (Out/TARDIS); Graham Williams **Ar** The Trial of a Time Lord (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** The Daleks 2 (John Lawrence/Ron Turner); The Keep 2 (Barnes/Geraghty)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** The Romans **Ts** The Macra Terror 1 **Ft** Personality of the Doctor; Doctor Who dictionary; Roots 3 **St** The Daleks 3; Fire and Brimstone 1 (Barnes/Geraghty)

DWM 252 **Ar** The Ambassadors of Death **Ts** The Macra Terror 2 **Ft** Terry Nation tribute; overview of the New Adventures; personality of the Doctor **St** The Daleks 4; Fire and Brimstone 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt 1 **Ar** The Pirate Planet **Ts** The Macra Terror 3 **Ft** Rebuilding The War Machines; Roots 4; Readers' Survey results **St** The Daleks 5; Fire and Brimstone 3

DWM 254 **It** Yee Jee Tso (Out/TARDIS) Peter Moffatt 2; Tristan de Vere Cole; John Davies **Ar** The Wheel in Space **Ts** The Macra Terror 4 **Ft** The Master; Manopticon 5 **St** The Daleks 6; Fire and Brimstone 4

DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** Castrovalva **Ft** Roots 6 **St** Tooth and Claw 2 (Barnes/Geraghty)

DWM 260 **It** Bonnie Langford **Ar** The Three Doctors **Ts** The Faceless Ones 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** Tooth and Claw 4

DWM 261 **It** Chris Boucher; John Levene (Out/TARDIS); Ian Collier; Paul Jerricho **Ar** Arc of Infinity **Ts** The Faceless Ones 2 **Ft** Companions; Doctor Who CD-Rom

DWM 262 **It** Mary Tamm; Gerard Murphy/Fiona Walker **Ar** The Dominators **Ts** The Faceless Ones 3 **Ft** Doctor Who's London **St** The Final Chapter 1 (Barnes/Geraghty)

DWM 264 **It** Michael E Briant 2; Richard Franklin (Out/TARDIS) **Ar** The Claws of Axos **Ts** The Faceless Ones 5 **Ft** Doctor Who in the USA **St** The Final Chapter 3

DWM 267 **It** Barbara Clegg; Paul Cornell **Ar** Shada **Ft** Spiking the canon **St** Wormwood 2 (Gray/Geraghty)

DWM 268 **It** Mervyn Haisman; Rodney Bennett; Katy Manning (Out/TARDIS) **Ar** The Time Monster **Ft** Sexuality in Doctor Who **St** Wormwood 3

DWM 269 **It** David Fisher; Nerys Hughes/Simon Rouse; Tony Virgo; Christopher Villiers **Ar** The King's Demons **Ft** Doctor Who on Junior Points of View 1 **St** Wormwood 4

DWM 270 **It** Barry Letts; Ken Grieve **Ar** The Twin Dilemma **Ft** The making of Auton 2; Doctor Who on Junior Points of View 2 **St** Wormwood 5

DWM 271 **It** Antony Root; Pamela Salem/Karen Gledhill **Ar** The Invisible Enemy; Mission to the Unknown **Ft** The making of The Ice Warriors Collection **St** Wormwood 6

DWM 272 16 extra pages! **It** Terrance Dicks 1; Waris Hussein; Terry Molloy; Lalla Ward (Out/TARDIS) **Ar** The Daleks' Master Plan **Ft** Further adventures of the Eighth Doctor; watching Master Plan **St** Happy Deathday (Gray/Roger Langridge)

DWM 273 **It** Robert Banks Stewart; Terrance Dicks 2 **Ar** Nightmare of Eden **Ts** The Enemy of the World 1 **Ft** Developing the Third Doctor 1 **St** The Fallen 1 (Gray/Geraghty)

DWM 274 **It** William Russell & Peter Purves **Ar** The Seeds of Death **Ts** The Enemy of the World 2 **Ft** Television take-offs of Who; developing the Third Doctor 2 **St** The Fallen 2

DWM 275 **It** Angela Bruce & Marcus Gilbert; Terrance Dicks 3 **Ar** The Visitation **Ts** The Enemy of the World 3 **Ft** Home-made Who on video; Michael Craze tribute **St** The Fallen 3

DWM 276 **It** Robert Sloman; Malcolm Kohll **Ar** Inside the Spaceship **Ts** The Enemy of the World 5 **Ft** 1960s spin-off stories; Ron Turner tribute **St** The Fallen 4

DWM 277 **It** Andrew Morgan **Ar** Fury From the Deep **Ts** The Enemy of the World 6 **Ft** Watching Who; Missing Adventures novels **St** Unnatural Born Killers (Salmon)

DWM 278 **It** Anthony Read **Ar** Death to the Daleks **Ft** Comic Relief; BBC Video **St** The Road to Hell 1 (Gray/Geraghty)

DWM 279 Free CD! **It** Daphne Ashbrook (Out/TARDIS) **Ar** The Caves of Androzani **Ft** Making Who for a new generation; John Wiles tribute; Doctor Who stage plays **St** The Road to Hell 2

SEX AND THE SINGLE GALLIFREYAN
In Doctor Who, all matters even passingly sexual are considered utterly taboo

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It's the end, but . . .

by **The Watcher**

Watching the hits of all our yesterdays mixed and matched in the BBC's archive show *TOTP2* recently, I found myself struck with redoubled impact by something that a friend had pointed out to me some time ago. No matter what the year of origin, any given edition of *Top Of The Pops* – far more so than any other show on British television – looks uncannily similar to the same period's *Doctor Who*.

It's true; you can practically date the one by looking at the other. Vintage 1969 footage of The Move singing *Blackberry Way* or Lulu belting out *Boom Bang-a-Bang* tends to be shot against big, bold op-art scenery – square columns, geometric blocks and dangling strips of polythene, set in front of eye-crossing Bridget Riley backdrops of whizzy black-and-white stripes, just *exactly* like the settings of contemporaneous *Doctor Who* stories like *The Krotons* and *The War Games*. Shift forward to the time of seasons Eight and Nine, and you've got Marc Bolan and Wizzard strutting their stuff against psychedelic CSO swirls as their faces bleed into solid blocks of primary colour, straight out of *The Claws of Axos* or *The Time Monster*. Alice Cooper's *Top Of The Pops* performance of *School's Out* in July 1972 used an utterly identical effect to the eradicator from *Carnival of Monsters*, recorded at almost exactly the same time. A year or so later, rotating banks of strobing lights superimposed over the singers' faces were all the rage, just like the scenes of mental possession in the respective closing episodes of *The Green Death* and *Death to the Daleks*.

The Tharils dress like a cross between Adam Ant and Simon Le Bon

It's a rule of thumb that applies equally well for every era. You half expect to see Visage or Duran Duran putting in an appearance against the whited-out backdrop of *Warriors' Gate* (indeed, the Tharils dress like a cross between Adam Ant and Simon Le Bon), and it wouldn't be out of the question for Nik Kershaw or the Human League to dash off a couple of numbers at the Urbankans' recreational a year later. In 1985 every *Top Of The Pops* set looks like Cyber-Control or the infrastructure of Dastari's space station. In 1987 it might as well have been beamed in from Iceworld or Paradise Towers.

On a couple of occasions the two shows have even cross-pollinated. In October 1980 Dave Lee Travis interviewed a bemused-looking Matthew Waterhouse between numbers, while in September 1986 Frankie Goes To Hollywood were all set to use the Tribe of the Free costumes from *The Trial Of A Time Lord* for their studio performance of *Rage Hard* – until the *Doctor Who* production office interceded. When you think about it, it's hardly surprising that the Beatles footage knits so seamlessly into *The Chase*.

What are we to conclude from this, other than that *Doctor Who* is the new rock and roll? Well, it takes no great cerebral exertion to observe that two long-running television shows which thrive on the shock of the new should both exist at the fashionable forefront of design concepts and, in particular, of special effects techniques. But of course the use to which they are put is subtly different – on *Top Of The Pops* all the split-screen effects and CSO flare-ups are there simply to be loud, extravagant, in-your-face flourishes, whereas in *Doctor Who* they are able to become 'real' events which affect the characters on screen. Both programmes, in the context of their day, look outré and futuristic, but only *Doctor Who* is pushing the available technology in the quest to take the viewer literally into the future.

The trouble is, as Oscar Wilde once pointed out, "There is nothing worse than being too modern; one is apt to grow old-fashioned quite suddenly." In 1972 people with stack-heeled PVC boots and glitter on their cheeks – looking not unlike a cross between Shirna and the Axon family – were able to ridicule the fashions of the 1960s without fear of contradiction. Ten years later people in black eyeliner, wedge-cuts and miniature dreadlocks – a bit like Olvir from Terminus, or the entire crew of Seabase Four – inherited the earth and decried the 1970s as tasteless. All good harmless fun; if pop music has taught us anything it's that what goes around comes around. But, as Angus Deayton pointed out with such merciless accuracy when exposing the secret history of Martin Clunes for the nation's enjoyment a couple of Christmases ago, what looks space-age one minute is destined to look stone-age the next. "Although doubtless meant to be from the planet Andromeda," smirked Deayton as the scene from *Snakedance* faded from view, "I'm afraid the make-up job could only come from planet Earth in the early 1980s."

We've just got to accept it. Any attempt to look 'futuristic' is always going to be doomed to failure by our lack of self-awareness, our inability to shed contemporary trappings. Never mind all this stuff about female Prime Ministers and manned missions to Mars: if the UNIT stories were seriously set in any other period than the early 1970s then Jo Grant would be arrested. I mean, what *does* she look like?

One thing's certain – the bands who strut their stuff on *Top Of The Pops* next week might think they look pretty cool, but I guarantee you here and now that they'll look completely hilarious in 20 years' time. But, just like vintage *Doctor Who*, we'll then be in a position to look back at them with a warm glow of nostalgia that renews our original appreciation beyond measure.

Probably.

DWM

The Final Test

Got your Cerebration Mentors on? No prizes, it's just for fun. Answers next issue.

What connects:

1 Lupton, Kerensky, Dugeen and Wester?

2 *The Ark in Space, The Robots of Death, The Sun Makers, The Two Doctors* and *Timelash*?

3 Sylvester McCoy; being stretched to death; *The Two Doctors*, provisionally; and the Time Lord in the opening scene of *Genesis of the Daleks* [pictured]?

4 A strongman and a Dalek base; an experimental astronaut and a leader who steps down; Alydon and Mansell?

5 *The Crusade, The King's Demons* and *Frontios*?

Answers from last issue

1 Each features the *Doctor Who* title sequence within the actual story. Debate still rages about whether we could have included the first two Dalek stories as well.

2 The actors who play them (Elspet Gray, Geoffrey Palmer, Aimee Delamain, Bernard Cribbins, Louis Mahoney, John Quarmby) all play key roles in episodes of *Fawlty Towers*.

3 As well as being story titles, all three are individual episode titles of William Hartnell stories.

4 The actors who played them (Nicholas Courtney, Ian Marter, Peter Purves, John Levene) later became companions. And you won't be getting any more as easy as that.

5 Each ends with a freeze-frame.

6 Lan (*Destiny of the Daleks*), Lon (*Snakedance*) and Len (*Survival*). Now you know what sort of mind you're up against. Ridiculous.

Grayswandir

COMING NEXT ISSUE!

We are 20!

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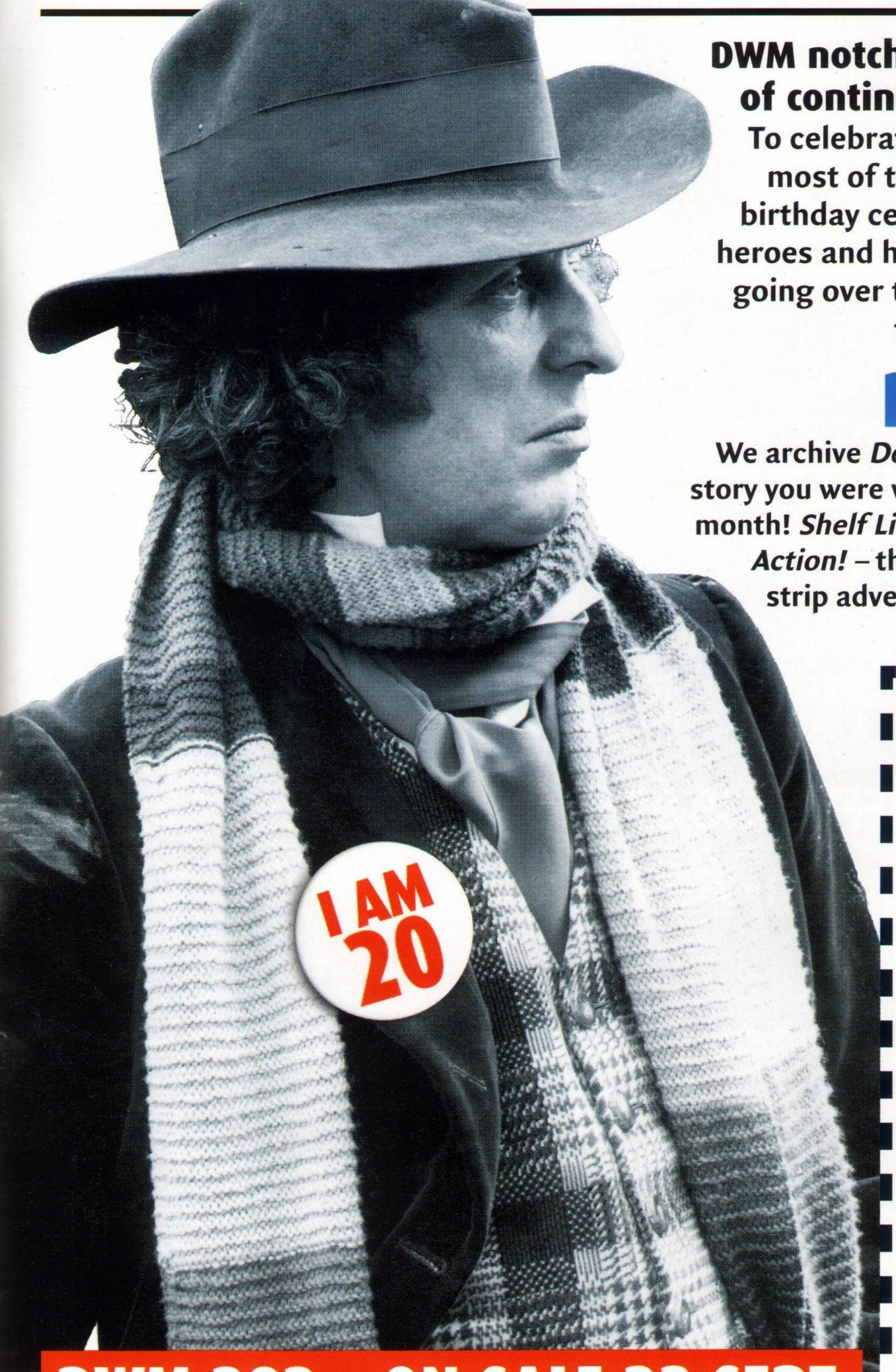

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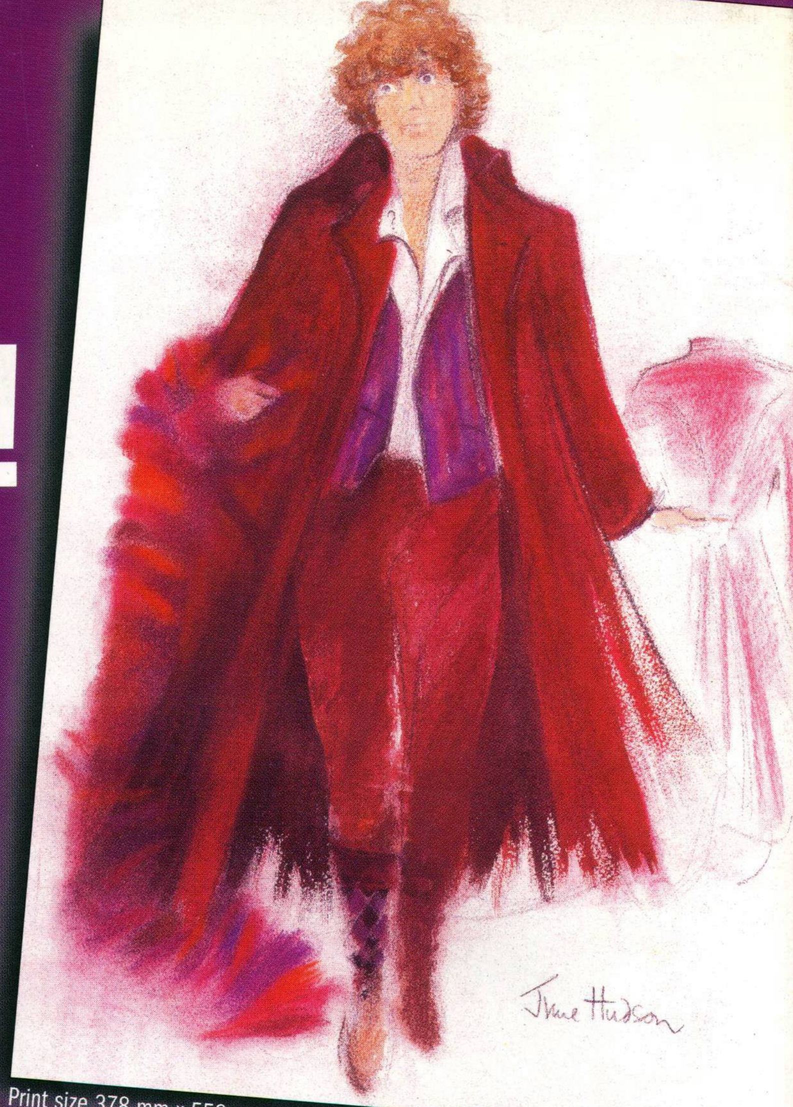

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